

BC court cans gay rights • Bar bans gays, Halifax boycotts
Teachers support gay rights in Quebec code

THE **Body Politic** 75¢

JULY/AUG '77 **GAY LIBERATION JOURNAL**

Anita wins:
angry gays protest
america-wide.

Gays on Shakespeare's
stage, Stratford style.

Private Thornborrow,
lesbian feminist,
kicked out of the army
and into the limelight.

A fag-spotter's guide
to the films of Eisenstein.



United States

Dade County rejects gay rights ordinance

Anita takes Miami; gays to fight on

"This isn't a straight versus gay thing; it goes way beyond that. The minute she [Anita Bryant] got involved in the picture, the debate over the ordinance broke down as a majority vs. minority issue. She thinks she's in the majority, and we've been brainwashed to believe that she's right. You know who the real majority is? It's us. Everyone of us who isn't the right sex or the right colour or the right persuasion — don't you love that word? — or the right religion. It's people who don't want to have sex in the missionary position all the time, who don't want to get married or want to get married more than once, who don't want the government getting us in any more ways, who just want to live their lives and not go crazy, who don't give a shit what anybody else is doing as long as it isn't bothering them. She's saying, 'You better do things our way or look what's going to happen to you.' We're saying, 'Look, the only thing that matters is our incredible human capacity to love and be loved, so let's stop trying to make everybody the same.' That woman hasn't got a leg to stand on. And we're going to win."

Bob Kunst, of the Miami Victory Campaign, before the vote.

On June 7th in Dade County, Florida, the United States gay movement lost its first major battle in the struggle for gay civil rights. Unlike previous court rulings, either pro- or anti-gay which had occurred over the post-Stonewall (1969) period, the Anita Bryant vs. the gays controversy had captured the attention of the American public, and particularly in Florida, brought the discussion of homosexuality, if not the gay people themselves, out of the closet.

The Miami-area voters decided, by a margin of 51 per cent, to repeal a county ordinance which prohibited discrimination on the basis of "affectional or sexual preference" in the areas of housing, public accommodations and employment.

The ordinance, the equivalent of which in a Canadian context would be an amendment to a provincial human rights code, was opposed by Anita Bryant's "Save Our Children" organization. Through the use of a mass petition, a constitutional manoeuvre which would be impossible in Canada, Ms. Bryant forced the county administration to put the ordinance to a public vote. The gay side argued that this was analogous to asking the voters of Selma, Alabama, in 1954, whether blacks should be given their civil rights, and whether whites put in the position of having to get a majority of Miami voters to support the idea of and need for gay civil rights.

They failed to do this, but in the process they mobilized the American gay community to an extent never before realized. In a very short period of time, over \$350,000 was raised (several thousands came from Canada), and thousands of gay people around the country became involved, most for the first time, in the gay civil rights struggle. The opposition, however, was formidable. There are over 100,000 active Baptists in the Miami area, and their fervent opposition was the bedrock of the anti-gay campaign. There are also 100,000 Catholics, and just prior to the election, Archbishop Coleman F. Connolly had a letter read at all Sunday masses which exhorted the faithful to vote for the repeal of "this most unsatisfactory ordinance."

The major theme of the Bryant forces, which appeared again and again in their many newspaper advertisements, and which evidently succeeded in arousing a deeply seated emotional reaction, was that the ordinance was designed to corrupt their children, not to defend anyone's civil rights. Incidents of child pornography, and news stories featuring sexually abused children, were



frequently a part of their ads. After a reference to a typical male homosexual stereotype, one ad continued, "The other side of the homosexual coin is a hair-raising pattern of recruitment and outright seduction and molestation... A growing pattern that predictably will intensify if society approves laws granting legitimacy to the sexually perverted."

The stretching of logic in the Bryant campaign was an amazing phenomenon. In an advertisement directed at Miami's

large Jewish community, it was noted that Jewish ethical teaching states that we should keep away from neighbours who are immoral, so that by being forced to rent an apartment in your home to a gay couple, your right to religious freedom was being denied.

The pro-gay forces brought in several political organizers, and attempted to construct a coalition between straights and gays. The Dade County Coalition for the Humanistic Rights of Gays became

the Dade County Coalition for Human Rights, and one of the full-page gay ads neglected to mention the word "gay" or "homosexual" in the ad's copy. Leonard Matlovich, the former U.S. Army officer who is still fighting his dismissal from the army, was a key figure in the campaign, one whose presence was designed to convince people that their children could find worse role models.

The Miami Victory Campaign, a smaller pro-gay faction led by Bob Kunst, differed from the Coalition in its political style. When the Florida Governor, Reuben Askew, announced that he wouldn't have any known homosexuals on his staff, and didn't want gay people teaching his children, Kunst called him a "sexually uptight lame duck," and referred to him as Spiro Askew. The Coalition, on the other hand, issued a mildly critical statement concerning Askew's comments, and found Kunst's reaction to be "so counter-productive."

Despite the fact that pre-election polls had suggested a very close vote, and even a gay victory, the ability of the Bryant forces to get their supporters to the polls (which on a single-issue basis is acknowledged as being difficult to do) was evidently an important factor in the defeat. In addition, all of the Miami newspapers and television stations came out in opposition to the ordinance, and this may have had a significant impact. A post-election analysis of the vote reveals that there was a split vote among Jews and blacks, and a heavily anti-gay vote among Baptists and Catholics and in Cuban neighbourhoods.

In an interview with *The Body Politic*, the Executive Director of the Dade County Coalition, Robert Basker, stated that in his view, the public just isn't ready to accept the reality of homosexuality. He felt that there remains an underlying misconception in the public's mind which is greatly hindering our case; namely, that as usual, we're ending something over which people do in fact have control. And while he feels that the Coalition fought a good fight, Basker acknowledges that an educational campaign prior to the passage of the gay rights amendment might have resulted in its remaining on the books. Looking toward the future,

continued on page 12

Toronto

Can't interfere with freedom of the press

Anti-gay slurs OK by rights commissioner

A public statement by Ontario Human Rights Commission member Bromley Armstrong in response to criticism of derogatory material which appeared recently in his publication, *The Islander*, has been rejected by the leaders of two gay organizations as inadequate.

The May 26 issue of *The Islander*, a weekly newspaper for Toronto blacks published by Armstrong, carried an article headed "June wedding for faggots."



Bromley Armstrong

The story concerned the marriage of two Black gays in a Toronto church.

Reacting to the slur, Brian Mossop, president of the Toronto Gay Alliance Toward Equality (GATE), and George H. stop, president of the Community Homophile Association of Toronto (CHAT), called upon Armstrong to either apologize for the slur or resign from the Ontario Human Rights Commission. Hishop compared *The Islander's* use of "faggot" to the publication of the word "nigger."

In a letter to Armstrong, Mossop wrote: "...You, the publisher, are a member of the Ontario Human Rights Commission... it is your duty to let your editor to publish an apology to your gay readers. Otherwise you should resign from the Commission."

In Ottawa, Gays of Ottawa president David Garmise echoed the call for Armstrong's resignation. "As a member of the Ontario Human Rights Commission, Armstrong was placed in a special position of trust," Garmise said. "He has broken that trust by violating the very principles of the Ontario Human Rights Code and he should resign immediately."

In an editorial published in the June 2

Islander, editor Errol Townsend responded to public criticism of the "June wedding for faggots" headline by attacking gays and supporters of gay rights. "Homosexuals in the city are getting all hot and sweaty over a headline in last week's *Islander* describing two of their ilk who are getting married as 'faggots.' With a reasoning as perverted as their sick sex life if they're saying that it is as derogatory as calling Blacks 'niggers.' The editorial also attacked equal rights for women."

The June 9 issue of the newspaper carried a letter from Brian Mossop, president of GATE, demanding that Townsend apologize to the newspaper's gay readers.

Beneath the letter, Townsend replied: "We're sorry we hurt your feelings, and going to sweeten it up going to kiss and make up tonight. We're not in the mood (smile). You know what we mean."

"Now, drop dead. But get one thing straight before you do. Blacks and your crowd are not in the same boat."

In his statement, published on the editorial page of the June 9 *Islander*,

continued on page 7

Editorials

Their Giant Anita; our Mini-Bryants

We do not see that Canadian gays can or should do anything about Anita Bryant as long as she stays south of the border. If she tries to, we should try to keep her out. If the immigration officials admit her, we should try to block any public appearance she makes.

We do see evidence that her fall wind is blowing across the border, however, and stirring into motion our own Maple Leaf Mini-Bryants.

With them, the work is cut out for us. And there are lots of them. Even just counting those reported in this month's news. Bromley Armstrong is a mini-Bryant (page 1). Ron Basford is a mini-Bryant (page 5). Peter Worthington on the Toronto Star and Robert Neilson of the Star are mini-Bryants. The Vancouver Sun is one. The Canadian Armed Forces is one. The Big Brothers. The Ontario Racing Commission.

None of these is quite so easy a target as giant Anita. But these are the ones who are doing to us what she did to gays in *Dade County*. And every Anita story in the Canadian press which ignores our mini-Bryants, or our own gay movement, contributes to a false sense of security. Correction: It can happen here. Fact: It already is happening.

What can you do? Lots.

• Join a gay group in your community. (See the listing on the Community Page, page 35). Organized opposition to bigotry is stronger than individual opposition, and we in Canada have good organizations in which more work than the members can do.

• Form a group if your community doesn't have one. Dra caucus (your union, political, or professional group). Gay teachers, gay workers in the social services and government, gay doctors and lawyers — all these need to be ready to reply when our mini-Bryants escalate their attacks.

• If you're not a joiner, join anyway and give money. You'll be surprised at the number of essential projects which are back-burnered simply because there isn't money to carry them off: media campaigns, educational materials, etc.

• Write one letter a week to a mini-Bryant, an MP or MLC, a newspaper. They think we won't read it. Write to show it will.

• Finally, we should all push ourselves out of our personal closets a bit more, a lot more. Though it raised substantial odds, the *Dade County* fight was weak because it lacked scores of gay people who would canvass, meet the public face to face, and say, "I'm gay." I'm threatened, let's talk about it. We can get all the official liberal support we can get — German gays did so in the 1920s — but unless we can stand up and fight, ourselves, as open gay women and men, our chances of winning are slim.

Meanwhile, we're watching our American sisters and brothers and rolling for them. But we have our own fights to fight, and unless we master ourselves for the small ones here at home, we'll find ourselves with all our own gay friends, tipping away every little thing we've, with so much effort and difficulty, managed to win thus far.

Letters

An unappetizing spectacle

The spectacle of an aging male whore wrapping himself in a mantle of moralism is unappetizing enough, but it is even more depressing to see *TBP's* reviewer, Herb Spiers, concur with John Rechy in Rechy's stigmatization of gay S/M.

Rechy is apparently able to enjoy sex only if he thinks he is being paid for it, yet he accuses those of us who like S/M of "self-hatred." Yes, Spiers chips in, S/M is "sexual suicide," a term coined by the homophobic George Gordon to describe homosexuality.

It is sad how the same attitudes, often couched in the same terminology, are used by straights to intimidate and demean gays, are used by gays to anthematize their own minorities.

"Every man has his Jew," wrote Arthur Miller, "even the Jew has his Jew."

Ian Young

Toronto

Author replies

Setting aside Ian Young's concern for who needs scapegoats for what, there are believe two salient features that inhere in a gay man's judgment of S/M. The first is the conceptual problem of deciding what does and does not constitute sadomasochistic behaviour in terms of the personal pleasure dimension. The second aspect, related but distinct from the first, is the question of what to do. If, many S/Ms has on the gay liberation movement. This latter question must, moreover, be addressed from gay men's and lesbians' perspectives, and is related but separate from these two issues is the preliminary question of deciding upon what grounds matters of this sort are to be resolved.

For example, like John Rechy (who incidentally does not frequently engage in money-free sex) I fit weights. Unlike Ian Young, I don't believe in S/M. However, contrary to Rechy, I am prepared to enter

tain the possibility that my preoccupation with pyramidal pecks is not an art form of the body, but is a manifestation of an unresolved malaise. I interpret Ian Young's amenable to the idea that S/M is just an expression of hatred but is just another form of sexual validation. My point?

It is not subjective experience alone which suffices to validate moral judgments about our own activities and those of others. Therefore, S/M, like my own body-bulking, is fair game for criticism if objective criteria for making judgments is presented. Whether ultimately valid or not, John Rechy's claims is honest. It is an abuse of language. I interpret Ian Young, to describe the inflicting of pain — *In fact such is the case* — as love. And to abuse themselves by way of which we understand and interpret the world — a use of concepts — is to abuse the basis upon which we regularly decide upon courses of action.

I agree that S/M is a complex matter, ripe with emotionalism, deserving of many more words than those few sprinkled upon it in my review (all though I am, of course, restricted by editorial constraints). But words spoken from personal testimony alone, and at that too often stipulatively, as to how S/M is to be understood and judged is far from definitive. And this is true whether those words come from an S/M or a heterosexual like myself, an apostate like Rechy or a practitioner like Young.

Herb Spiers

Toronto

A larger world

I found *TBP's* most rewarding newspaper to read for its concision, always in search of objectivity. That you, for opening my world a little larger and sometimes giving me company in my loneliness on this private island!

V.T.

Vancouver

Canada vs Bryant

Canadian gays, responding to massive American media coverage of Anita Bryant's crusade and of the overwhelming gay protest against it, have been left wondering what to do. The phone has been ringing off the hook at the Glad Day Gay Liberation Bookstore in Toronto. What can I do to stop Anita Bryant? People ask. But gay leaders in Ontario have remained strangely silent, even unconcerned. Bryant, and the massive evangelical campaign she represents, has been soft-pedalled behind the scenes as an "American" issue, and publicly downplayed.

The *Body Politic*, for instance, devoted a tiny space in its (May issue) to a one-handed editorial which dismissed her as a "hurricane." Three times as much coverage on the same page (7) was devoted to developments in New Zealand. In the June issue of the same journal, Anita fared only slightly better. A 400-word story (page 7) blithely speculated that her Bible thumping might herald a victory for gay rights. Here again, New Zealand got almost as much room. New Zealand news we read, but US news we need even more.

A recent public meeting of the Committee to Defend John Damien, some representatives of gay groups in the city expressed concern that Toronto businessmen were losing money. They urged the Dade County Coalition, when John Damien is in financial need. They wondered about the Simbo being organized, "priorities."

"Burying Bryant," along with "Defending Damien," must come centre-stage for us. Are we to wait until Bryant does the same for the GCB before we admit she is influencing Canadians? Are we to hide our heads in the sand until the day she steps off the plane in Lethbridge, Alberta, or Brandon, Ontario, only then "allowing" her the distinction of being a Canadian issue?

On Monday, June 13, I asked a meeting of the executive of Toronto's Gay Alliance Toward Equality if they planned to propose discussion of the Anita Bryant Crusade at their organization's June meeting. They replied, no, they did not. A more urgent topic was the upcoming National Gay Conference.

Do the members of the GATE executive live in the rest of the world as the rest of us gay motorists? Surely we must recognize that in the Bryant case, as in most of Canadian social and economic life, the United States, with its huge population, and its powerful media, calls the shots. To pretend otherwise is isolationism, Canadian chauvinism, and pure folly.

It is the business of the Canadian gay movement, and of those who would be its leaders, to respond to events as they are experienced in the real life of the ordinary gay person in Canada. News about Bryant has in six weeks reached more individuals in this country than has all the rest of the gay movement's media coverage taken together since 1969. It is becoming clearer every day that the gay struggle, like every other social struggle in the modern world, is international because the enemy is international.

Gays in Canada must be provided with the opportunity to determine what Anita Bryant is all about, and to devise ways to defend themselves against what many of them see as a very disturbing threat to their lives as gays in Canada. Beginning with the National Conference in Saskatoon, we must make known our attitudes to the Churches, and plan a strategy to cut off the tentacles of Anita Bryant and her pals before they choke us on our own hypocrisy.

Terry Phillips

Toronto

G.D.R. Whitewash

Having just returned from a nine-day trip to the German Democratic Republic, I find Jim Shea's article "Gays Under Socialism" (*TBP*, 23) is not completely accurate. What he left out of his article permits an uninformed reader to draw false conclusions about the situation of gays in the GDR. Of course, my limited stay cannot possibly allow me to make the thorough observations which Jim was able to make in the course of seven

months. But precisely because certain facts confronted me repeatedly in the course of my stay, I am surprised not to find any mention of these facts in Jim's article. He must have been aware of them.

My biggest objection concerns his description of the bars in the GDR. There are indeed gay bars in Leipzig, as states. But curiously, he makes no mention at all about what the bars are like. The unwritten reader is likely to assume that such gay bars are similar to Western gay bars. This assumption would be false.

First, there are no bars in the GDR that are patronized exclusively by gay men and women. "Gay bars" there are as frequented by gay people, but they can in no sense of the word be depicted as dominantly gay.

Second, gays are not permitted to dance with each other. Only straight-appearing couples are allowed on the dance floor. If a gay couple is audacious enough to go ahead anyway, they will be asked to desist. I did see some female couples dancing, but I never saw two men dancing together has always been more acceptable than males, in the East as well as in the West.

Third, no mention of the draconian policy at such 'gay' bars. The doorman effectively chooses who is allowed to enter a bar. If found that appearance plays an important role in the selection, nearly dressed people are desired. Straight-looking (old jeans, for example) people are not. I fell into the second category, and I did manage to get into the bar. I tried to slip inside three times, the last time I was subjected to five minutes of steady verbal abuse before entering and assured that I was not welcome any more.

One final example. *TBP* readers were treated to a male nude taken from *Das Magazin*. I don't dispute that such a photo appeared, but I do dispute the inference that such photos appear regularly in the East German press. Every gay man I talked to was amazed to hear that such photos were available to Westerners. The photo presented obviously proves that there are exceptions to the rule, but Jim doesn't mention that there is such a rule.

I could take exception to other spots in Jim's article, but it seems unimportant to do so here. To sum up: I don't believe the article is entirely accurate in portraying gay life in the GDR. By using such descriptions vague or general, Jim allows the reader to make inferences which do not correspond to the real situation in East Germany. And such a personally felt the feeling that Jim is trying to help whitewash some of the more unpleasant aspects of gay life in the GDR.

To end on a more cheerful note, I find *TBP* to be getting better all the time, just hope you can keep it up. Richard Miles, Hurth-Etten, West Germany

Author replies

I do hope that Richard Miles will take the time to read the article on GDR gays. I cannot see how it could be in disagreement between our accounts. As I pointed out at some length, the year 1961 saw the expropriation of privately owned businesses and, as a corollary, the end of bars with an exclusively gay patronage. As for the assertion that there are no bars in the GDR which are "predominantly gay," I will be glad to send Richard a list of such bars under separate cover. (Other readers who want a copy may contact me c/o *TBP*.) The GDR government, as noted, is now conducting a campaign to turn over bars to independent managers on a lease basis, a step which would bring about a partial restoration of pre-61 conditions — including exclusively gay dance bars.

At present, same-sex dancing takes place only at private parties, gay movement dances, and occasional movement taps in straight discos.

In including the photo from *Das Magazin*, I didn't mean to imply that pornography is available in the GDR. Still, male nude is increasingly appearing in German culture, and it is not surprising that nude beaches have been a hallmark of German culture since the late nineteenth century. If Richard's friends were

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"The liberation of homosexuals can only be the work of homosexuals themselves."
— Kurt Hiller, 1921.

Basford and the Canadian Human Rights Act

They've done it to us again. The time the federal Liberals are the villains. They have just enacted a grand new Canadian Human Rights Act which contains no protection for gay people, despite a vigorous campaign by the National Gay Rights Coalition (Coordinating Office and support from a broad range of labour, women's, religious, legal, teachers and other groups. Even the Canadian Bar movement usually hand in glove with government, went so far as to say that the government should consider including sexual orientation as a prohibited ground of discrimination.

The Act is an important one both because it is the federal government's first venture into the area of human rights legislation and because it is expected that provinces considering amendments to provincial codes will take their cue from the new federal act. Members from both the Conservative and the Liberal parties are convinced of the need to have protection for gay people in the bill, and moved appropriate amendments (Who says politics makes strange bedfellows?). But a majority of Liberals defeated the amendments, and so Canada now has a human rights act that ignores about two million of its residents.

Justice Minister Ron Basford provided the most visible manifestation of the federal cabinet's ignorance and insensitivity. Time and time again, in response to criticism of his position and the ugliness of various groups that he include sexual orientation in the bill, he retorted that the incredibly feeble argument that he wanted the new human rights commission to work in areas where precedents had already been set.

Apart from the fact that there already are precedents (such as the Damien, Wilson, and Vancouver Sun cases, not to mention the American jurisprudence), this is a ridiculous argument, a sham unworthy of Basford's office. Basford himself admits that human rights legislation, while it cannot solve the problem of prejudice, can provide a means to fight back against discrimination and can give public opinion in the direction of a more understanding position. But if Basford has to wait for how many? a hundred? precedents before acting, the law will wait behind public opinion instead of leading it, and so Basford's own conception of the value of human rights legislation is contradicted and defeated by his statements and actions.

At the last minute, curiously coincidental with the press coverage of the Thornborough case, Basford began to cite national security as a second reason for not protecting gay people in the new act. This was a reason he had never used before. Following his weak attempts to explain that gay people could be subject to black-mail (and so should be denied human rights protection)? Could there be a credibility gap here?, the NDP spokesperson pointed out that Basford had just made an excellent case for inclusion of sexual orientation. But to no avail. The Liberal party faithful had already voted the majority and defeated the amendments. Those who had some sense of justice but could not vote against party lines simply abstained.

But if federal Secretary of State John Roberts is being honest with us (see TBP, p. 29) our largest must be the Liberal cabinet as a whole, not just Basford. Obviously it is fundamental to the bourgeois political process in Canada that a minister cannot introduce legislation that does not have the basic support of his/her cabinet colleagues. And Roberts, who claims to have pleaded the case in cabinet for gay people as strongly as anyone, can only reflect that the vast majority of the cabinet are simply not prepared to listen. He says we must influence public opinion before we'll get anywhere with the cabinet.

Well, the argument of the Trudeau cabinet has been getting harder and harder to make for some time. Both the repeal and secure the legislation and the new immigration bill are examples of incredibly deceptive, manipulative government tactics. The government puts out extensive PR telling the people that the new legislation will do certain things. Even a cursory examination of the legislation itself makes it blatantly obvious that it will do nothing of the kind. Some of the statements of the public believe, for instance, that a new government bill will protect us all from organized crime. In fact, the kind of legislation being passed is used against "undesirables" of different sorts — political militants, immigrants, suspected "subversives," and yes, gay people.

Nothing is done about organized crime.

We can probably expect a federal election quite soon — in the spring, if not this fall. Canadian gays must be ready for it. In a federal election our main strategy must involve a public education campaign with civil rights perspective. This means well-coordinated public actions across the country, clear and hard-hitting literature, extensive public grilling of the candidates. But we must also watch the federal NDP very closely, and see what comes out of their federal convention in Winnipeg this month. If the efforts of the NDP Gay Caucus the day off, we might have a significant electoral force in an election campaign.

The polls show the Liberals looking quite good at the moment, but we all know how unreliable and changeable the polls can be. Yes, we must influence public opinion. And yes, we must also do our bit to undermine the Liberal's credibility wherever we can, to get more progressive government in Canada. A handful of us could deprive the Liberals of their majority, and any move in that direction could go a long way towards making them less arrogant and a little more responsive to the demands of Canadian gays.

by Paul Trolope

"amazed" by the existence of porn in the West, they must lead rather sheltered lives. Most of my acquaintances had only heard of it, they'd seen it (and liked it).

Personally, I find it both foolhardy and downright audacious to try to "step inside" a gay bar while ignoring its dress code. I can assure you that if I tried the same play three times (on one evening?) at any North American bar which has a dress code, he'd be subjected to a lot more than verbal abuse. Apart from the issue of blue jeans, I might add that I encountered a *maître d'* at most GDR restaurants, a few of which are gay, but I've never been asked to leave persons?) at bars, gay or straight. In any event, I'd urge tourists in the GDR to take to heart the old German adage, "Andere Länder, andere Sitten," which translates roughly as "When in Rome, do as the Romans do."

Jim Stealey
New York

Our omission

This is to bring to your attention some mistakes contained in the Montreal News Section of the June issue of TBP under "Quebec Conference Calls Convention."

Members of 2 Executive members are missing, as well as those of two members in charge of the permanent committees. These are Marc Leclerc, Co-Secretary, and Robert Wallace, in charge of the Educational Committee; and Raymond Carpentier, in charge of the Anti-Repression Committee.

For your information, the monthly newsletter of the Association will not be called *Gayeb* but *Gayels du Québec*. Gaetan Landreville, Secretary, Association pour les Droits des Gayels du Québec.

We apologize for the omissions and for an error which Gaetan Landreville was too gracious to mention, misquoting his name in the story. — The Collective

Private goes public

by Barbara Freeman

An interview with Private Barbara Thornborough, the lesbian feminist who's ousting from the Canadian Army made cross-Canada headlines last month.

A fag-spotter's movie guide

by Thomas Vaughn

As Soviet Russia's first great filmmaker, Sergei Eisenstein had to stay in the closet. But his gayness came out in striking erotic images in his films. So erotic, in fact, that a lot of footage was destroyed by US censors. And his pen sketches were labelled as "plainsuit." We look at some of the mild bits that have survived.

Stratford

by Michael Lynch

The Toronto Star called this article on the boys and the bad a "potential bombshell." That's an example, argues Michael Lynch, of the sensationalism that distorts the gay Shakespeare. But some productions at Stratford have begun, at last, to bring the sweet swan out.

Letter from Paris

by Dennis Altman

'Gay Paris' it was, at least for one exciting week of gay politics and socializing. The renowned author of *Homosexual: Oppression and Liberation* was there, and reports back on the movement scene in France and Italy.

Two days in Sodom

by Robert Martin

"Quebec is Canada's Italy of Greece." And Anglophone writers have found there what Forster found in Italy, what Q. Lawrence sought in various exotic places: freedom from the constraints of the ordinary, and in some cases, "the other love."

In the News

Canada this month

Anita Bryant wins in Miami and the victory sparks massive protests, GATE Vancouver loses in the BC Court of Appeals; Ontario Human Rights Commissioner Bromley Armstrong embroiled in black/gay controversy, and twenty Toronto faggots zap the Clarke Institute of Psychiatry. These and more cross-Canada stories starting on page 1.

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• Cover photo by Gerald Hannon •

Herb Spiers (front) and John Manwaring, both of Toronto

COLLECTIVE MEMBERS

David Gibson, Gerald Hannon, John Harbeck, Ed Jackson, Kirk Kelly, Michael Lynch, Gary Distrom, Keith Sy, Paul Trolope, Merv Walker.

CONTRIBUTORS

Dennis Altman, Chris Beacheil, Rick Bobout, Don Bell, Bill Brown, Frank Coulson, Judith Crewe, Peter de Vries, John Fergus, Patrick Ferris, Barbara Freeman, Chris Grenville, Harvey Hamblin, Tom Hanrahan, Chris Hanrahan, Graham Jackson, Jean Kowalski, Daphne Kujan, Mike Laking, David Livingston, John Manwaring, David Marriage, Robert Martin, Joe McInerney, David Mole, Boyd Neil, Ron Pomeroy, Bob Reinhard, Michael Rordorf, Herb Spiers, Jack Thomas, Robert Trow, Anton Wagner, Tom Ward, Robert Wallace, Jean Wilson, Jan Young.

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NEWS CORRESPONDENTS

Wish Leonard (St. John's)
Robm McCall (Halifax)
John Blacklock, Ron Dayman & Stuart Russell (Montreal)
David Gurnis (Ottawa)
John Higgins (Kingston)
Barry Eriksen (Quebec)
Shane Quin (Mississauga)
Shane Quin (Halifax)
Jim Monk (Windsor)
Jeremy Bassi (Winnipeg)
Gens Helffuss (Saskatoon)
Bob Racke (Edmonton)
Bob Cook (Vancouver)
Angelo Rossa (Australia)
Lindsay Taylor (New Zealand)

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Toronto gays zap Clarke, lose zip



Top on stage, Gary Kinsman (L) and Hugh English hold aloft the slogan intended to bring "light into the Clarksonness." Left: Metro police huddled at the back of the auditorium awaiting the decision — would the gays be allowed to stay? Above: six gays did stay. Harvey Hamburg (L) kisses as Ruth Bray (R) tries to make clear her good intentions. photo: Gerald Harrison

Twenty-four gays disrupted a conference sponsored by Big Brothers of Metropolitan Toronto at the Clarke Institute here on June 3. The conference had been called to deal with "Screening Sexual Behaviours." Its purpose was to teach various social service groups interviewing methods for "identifying individuals with predominantly homosexual and pedophilic tendencies."

Big Brothers organizations across Canada and the US have policies which exclude gay people. One of the US groups, in Minneapolis, was a strong supporter of the Anita Bryant campaign. Their own anti-gay policy had been overturned by gay rights legislation in Minneapolis.

The Toronto gays took the conference completely by surprise. A carefully orchestrated plan brought them through a side entrance and into the Clarke's ground floor auditorium at 9:20, shortly before the opening session was scheduled to begin. Approximately sixty conferees were present.

Hugh English and Gary Kinsman unfurled a large "Proud to be Gay" banner on stage as Michael Riddon began reading the group's statement. A Clarke security guard was summoned to drag Riddon away from the podium and out of the room, but Harvey Hamburg immediately took his place and continued reading. By the time he had finished the statement, six Metro Police officers had appeared at the back of the auditorium. Television cameras from two local stations were present as well.

The gays, who called themselves the "Ad Hoc Committee to bring Light into the Clarksonness," demanded that the conference shift from its homophobic theme to a discussion of the following four areas: how to distinguish between "child molestation" and "homosexuality or pedophilia"; how to support gay women and men who want to work with children but are prevented from doing so by anti-gay policies of such organizations as Big Brothers; how to help gay children grow up without negative influences on the development of their sexual orientation;

But increasingly during the day her professional models overtook her. She began referring repeatedly to gays as "deviants." She repeatedly turned away from questions of homophobia and towards questions of the etiology of homosexuality. Here, she pushed the theory that homosexuality is a deviancy resulting from hormonal imbalance during pregnancy. She referred repeatedly to animal research on this question, where the issues were clearer because animals are less "contaminated by socialization." She spoke of "curing" transsexuals.

Some of the conferees debated whether Big Brothers should attempt to educate the people it works with — mothers and funders, primarily — or should simply reflect their own prejudices. When one of the gays asked for a discussion of how funding agencies control their activities, a Big Brother director said: "When my board tells me 'no homosexuals,' then there's not the slightest moral dilemma for me. I don't hire homosexuals."

By 4:00 pm the gays were exhausted, the conferees were querulous, and John Liston was thanking the gays for coming. "What happened this morning brought the theoretical issues to our attention and made them very real." But neither he nor anyone else could foresee any shifts in attitudes among Big Brothers' staff or boards.

"We live in a heterosexual society," he had said in the morning. "That's why we don't want homosexuals."

Both GFTD and GBLT carried the story on their evening newscasts.

by Michael Lynch

Vancouver

High court rules for Sun, against gays

In a two to one decision handed down June 10, the British Columbia Court of Appeal has ruled that the daily newspaper, the *Vancouver Sun*, had "reasonable cause" to refuse an inconspicuous letterhead contributed by the Gay Alliance Toward Equality in Vancouver (GATE), advertising the availability of subscriptions to *Gay Tide*, GATE's newspaper.

The Court was handed an appeal from a decision of Mr. Justice James A. MacDonald of the B.C. Supreme Court, who had ruled in GATE's favour following an appeal by the *Sun* against an ruling by Human rights commission Board of Inquiry.

GATE spokesperson Maurice Flood told *The Body Politic* that the Court of Appeal's ruling was "precisely what we expected," and that it sharply pointed out the need for human rights legislation to be amended to specifically prohibit discrimination on the basis of sexual orientation. He said GATE intends to appeal the decision to the Supreme Court of Canada, and has every expectation of winning there.

"GATE complained to the B.C. Human Rights Commission after the *Sun* refused the small classified ad which had originally been submitted by GATE in 1974. At the Board of Inquiry hearing, the *Sun* contended that it had reasonable cause to refuse the ad, since homosexuality is a controversial subject offensive to those with certain moral or religious beliefs, and therefore an ad dealing with homosexuality might be offensive to the public," the Board of Inquiry said. The *Sun* regularly published sex ads advertising soliciting business for pornographic movies, held that the *Sun*'s refusal to publish the GATE ad had not been motivated by a genuine desire to serve the cause of public decency, but rather was the result of *Sun* management bias against homosexuality. It held that the *Sun* had not shown "reasonable cause" for discriminatory (on the criterion cited in the Human Rights Code) and ruled in GATE's favour.

The *Sun* has appealed to the Supreme Court, using biblical arguments and the age of consent controversy, to argue that homosexuality and GATE were both "offensive to the public." Mr. Justice James A. MacDonald held that there was no reason to interfere with the Board's find-

ings, and ruled against the *Sun*, which promptly appealed to the Court of Appeal, the highest court in the province.

In the decision just released, two judges ruled in favour of the *Sun* and one in favour of GATE. The fact that the decision was split is expected to assist GATE in its anticipated appeal to the Supreme Court of Canada, the country's highest court.

The majority result, as stated in the reasons of Mr. Justice A.E. Brown, a prominent Roman Catholic judge, and Justice A.B. Robertson, is that since homosexuality is offensive to some moral and religious views in society, the *Sun* had reasonable cause to refuse to publish GATE's ad. They also said that the Board erred in law in considering the ad factually offensive to the *Sun*, and that motivation was irrelevant and that the test of what constitutes "reasonable cause" is an "objective" one.

However, Mr. Justice P.D. Seaton, the dissenting judge, pointed out the hypocrisy of refusing a simple classified ad for a gay liberation journal, while at the same time printing movie ads referring to group sex and gay violence. He said civil rights must apply to all groups, including homosexuals, whether or not one personally agreed with their practices.

GATE spokesperson Maurice Flood pointed out that the majority's decision was dangerous one, because it means that anyone can discriminate against a minority group with impunity, so long as "reasonable cause" can, by the court's ruling, be based on moral or religious objections.

GATE looks forward to having the case heard by the Supreme Court of Canada. It will be the Canadian gay movement's first-ever hearing before the highest court, by Paul Trillope

National

Forces ignore outcry, expel Thornborrow

The Canadian Armed Forces has discharged Private David Thornborrow under Item 5(d) which covers the release of someone "not advantageously employable." Canadian Forces regulations state that "service policy does not allow the retention of sexual deviates in the Forces."

On June 20, Private Thornborrow was discharged by his commanding officer who informed her of the dismissal and said that it would be sent to her shortly in writing. In an interview with *The Body Politic*, Thornborrow said that he will appeal the decision to the Defense Chief of Staff, but that she didn't expect the decision to be overturned.

In an attempt to respond to the rumor which erupted when Barbara publicly revealed she was being harassed about alleged lesbian activities and threatened with expulsion from the services (see *Body Politic* 197), the Armed Forces will appeal the decision to the Defense Chief of Staff, but that she didn't expect the decision to be overturned.

In Thornborrow's words, the Forces action came as "a surprise. I was probably far too optimistic," was surprised and "hook-up." When asked why they might have acted now, she said "I have no idea why they waited so long after the story broke. Maybe they wanted to wait until the news died down and people forgot." Thornborrow was told on June 20 that she had until the end of the week to be off the base. She said, "My original intention was to wait until they told us to pack and leave."

Barbara told her story on CBC TV's "National," CBC Radio's "As It Happens," CTV's "Canada AM," and in numerous interviews. She has been on radio stations and in newspapers across Canada.

The National Gay Rights Coalition, which made her story public, has been unsuccessful in getting the Defense Minister Barney Danson to explain the Forces' attitude towards homosexuals in its ranks.

However, Barbara's story inspired another lesbian, Gloria Cameron, 27, of

Kitchener, Ontario to talk to the media about her expulsion from the Armed Forces (as reported in *TBP*, June 1977).

Gloria was one of eight women expelled from a base in Argentina. Newfoundland after two of the women tried to get married. As in Barbara's case, the women were questioned by the Forces' Special Investigations Unit. Gloria, who had been in the service almost eight years and wanted to make a career of it, has appealed her expulsion to the Chief of Defence Staff in Ottawa but, as she told *The Body Politic*, she doesn't expect much to come of it.

Of the other seven women expelled, three had at least four years service, the others between one and two years.

The Body Politic has also learned that four women have been similarly harassed in military bases in St. Jean, Quebec. One of the women has fifteen years service. None of them has yet been expelled.

Rights act adopted gays still left out

The final chapter has been written in the Canadian Human Rights Act (First Edition). On June 2nd, the Act received unanimous approval from the House of Commons and it was expected to clear the Senate and receive royal assent by the end of June.

Third reading in the House took only a few hours after the legislation cleared the committee stage. It was in committee that an amendment to add sexual orientation was defeated by the Liberal majority (see *TBP*, June 1977).

Now sexual orientation can only be added by a new bill amending the Act. It is unlikely that there will be any amendments at all for at least several years.

Although the vote in the House was unanimous, some MP's felt the Act didn't go far enough.

New Democratic Party justice critic Stuart Leggett, who feels fear of public reaction led the government to refuse to include sexual orientation, said in the House: "I wish we could say that the Minister (Ron Basford) had the courage to protect the unpopular under this legislation."

Tony MP Gordon Fairweather, whose amendment to add sexual orientation was defeated in committee, commented on the national security angle: "I believe very sincerely that it is by being open about orientation that the activities of blackmailers and others who prey upon the propensities of people in society are brought to an end. The longer people have to keep their sexual propensities hidden, the more they are preyed upon by blackmailers."

To protest the exclusion of sexual orientation from the Act, the National Gay Rights Coalition is planning a large demonstration in Saskatoon during the 5th National Gay Conference, June 29 to July 3, 1977. □

The following exchange between Justice Minister Ron Basford and Liberal MP Sinna Holt comes from Hansard, May 19, at the end of a discussion of amendments to the Canadian Human Rights Act.
Mrs. Holt: Now that we have given equality in this bill, does this mean that every bill you write from now on is going to deal with individuals as he or she is or she or him or them?

Mr. Basford: Lawyers and judges a long time ago decided that men were women and women were men...

Mrs. Holt: Then we spoke for gay rights.

Both Basford and Holt voted against an amendment to include sexual orientation in the Act.

New Zealand

Anti-discrimination bill may include gays

Gay liberation groups throughout New Zealand have been pressing for sexual orientation to be included in an anti-discrimination bill presently before the House of Representatives. As it is currently written, the bill bans

discrimination on the grounds of race, sex, marital status, religion and ethnic belief. It also establishes a Human Rights Commission with power to hear evidence in cases of violations of the act and to order compliance under penalty of a heavy fine.

Fourteen gay groups made written submissions to the Select Committee studying the bill, and several have also given oral evidence during the Committee's sittings in Wellington. Auckland's Gay Liberation Church. Committee members showed considerable interest in the recommendations, which emphasized the need for protection of gays in employment, housing, and the provision of goods and services. They also asked the Victoria University of Wellington Gay Liberation group to provide further evidence so that they could defend the inclusion of a sexual orientation clause to their more conservative colleagues.

VUWGL concentrated most of its rebuttal on employment, and stressing that much of the discrimination against gays is based on false beliefs: that gays are child molesters, that they are more likely than straights to attempt to seduce co-workers, that they are security risks. Detailed evidence was presented to refute these beliefs, as were examples of anti-gay prejudices and similar legislation to counteract which has been adopted in the United States.

The group has also made it plain that gays would not, under any circumstances, accept the bill as it stands. The members of the Committee had suggested that they might have to make "exceptions" in the employment clause affecting gays in some of the most vulnerable occupations: teachers, social workers, members of the police and armed forces, and prison officers. VUWGL pointed out that such exceptions would reinforce the belief that there are valid reasons for refusing to employ gays in positions of authority and responsibility, making it easier to discriminate against gays. VUWGL adopted an "all or nothing" policy.

The Committee is still considering the evidence before it and will not report back to the House for some weeks yet. Although gay liberation groups are optimistic that the Committee will include the sexual orientation clause, it is unlikely that the House will accept the recommendation. In any case, it appears that the bill will be a toothless piece of legislation. Even those whom it is supposed to protect have severely criticized it. Whatever the outcome, gays are unlikely to be offered any more protection than they have at present.

by Lindsay Taylor □

Edmonton

VD clinic set up

A special VD clinic for Edmonton's gay population has been established by the provincial government's social services department. The clinic was set up with the cooperation of the local gay community on the assumption that gay men would be more likely to attend a clinic specially designed for them.

It was further hoped that a special gay clinic would help to counteract increasingly high rates of VD, in particular syphilis, in the gay male population. Dr. Jack Brown, director of the social services department's social hygiene programme, stated that homosexuals accounted for over half of the 66 per cent rise in cases of infectious syphilis in Alberta in 1976.

The clinic has been in operation for 3 months now. However, since it is open on a once-a-month basis, it has only treated 15 men so far. Gay VD clinics have operated quite successfully in several American cities, and Toronto's Hassle Free Clinic has held a blood testing clinic at the Club baths for one year.

Those wishing to use the services of the clinic can contact Gay Alliance Toward Equality, Edmonton, at 424-8600 for the time and location of the clinic.

by Robert Trow □

Montreal

Québécois rally to Damien defence

John Damien, the racing steward fired by the Ontario Racing Commission (ORC) because he gay, spoke to over 100 people at two meetings in Montreal this May. Over \$200 was contributed to his defense campaign.

It was the first time Damien had spoken in Montreal since he was fired over two years ago, and launched a public campaign to win his reinstatement. On May 25, Damien addressed a meeting in French which drew over 40 people and which collected \$100. The public forum, at which Damien told the story of his legal battle against the ORC and the Ontario Human Rights Commission, was sponsored by the Association pour les Droits des Gais du Québec (ADGQ).

The following day *The Montreal Star*, which has traditionally attempted to ignore gay liberation activities, carried a positive report on page three.

"What happened to John Damien could happen to any gay person in Québec," stated Ron Dayman, the co-ordinator of ADGQ's civil rights committee in a press release announcing the meeting.

"He or she could be fired without any reason since the terms 'sexual orientation' are not yet included in the Québec Human Rights Charter. Job security does not exist for gays," he explained. A second meeting held in English on May 27 was sponsored by Drop-In Gay. Over 60 people attended and donated \$110 to the Committee to Defend John Damien.

Organizers of the two meetings were pleased with the enthusiastic response Damien received from the Montreal gay community.

by Stuart Russell □

Gay handbook gets grant

Jean-Guy Prince, Québec gay writer and former literary critic for *Gay Montréal*, has been awarded a \$7000 Canada Arts Council grant under the "Explorations" program. The grant will be used to prepare a handbook on gay liberation and gay groups in Canada and Québec.

Part of Prince's research for the ten-month project included a trip across the country, gathering information in major centres.

It is believed that it is the first grant awarded under this program for a gay project. The Canadian Gay Archives applied for an "Explorations" grant several years ago but was refused.

Vancouver



In a rally organized by the Gay Alliance Toward Equality, a high-spirited crowd of 125 gays, including about 50 lesbians, marched in the square outside Vancouver's Georgia Street courthouse to protest police harassment of the gay community. Speakers included a lesbian and a representative of the Association pour les Droits des Gais du Québec. A lesbian singer provided entertainment for the rally. Letters of support came from, among others, the Vancouver local of the Canadian Union of Postal Workers, a Vancouver NDP MLA Rosemary Brown and San Francisco gay group. Coverage of the demonstration was carried nationally on the CBC news to tell the story about the BC Court of Appeal's recent decision against GATE in the Vancouver Sun case.

Photo: Charles Gray

Prince has been an activist in the Front de Liberation Homosexuelle (FLH) in 1971, and more recently in the Comité Homosexuel Anti-Répresseion (CHAR), now the Association pour les Droits des Gais du Québec (ADGQ).

by Stuart Russell □

Murderer claims sexual assault, expects acquittal

Another gay man is dead following a scenario which is becoming all too familiar across the country these days. François Couture, 51, was brutally murdered with a hammer in his apartment on February 12.

On April 25, Chamberland, 20, was found criminally responsible for the death of Couture before a coroner's inquiry, which received extensive press coverage. There is, however, no doubt that Chamberland's lawyer will attempt to obtain his acquittal on the grounds that he was "sexually assaulted."

During his testimony Chamberland recalled that he visited Couture at his apartment to purchase some mescaline. Shortly thereafter, according to Chamberland, Couture allegedly said: "If you don't sleep with me you've had it."

Couture allegedly flashed a knife with one hand while grabbing Chamberland's crotch with the other.

According to the April 26 *Montreal-Matin*, Chamberland testified as follows: "I removed the knife and hit him several times. He shoved me and I went flying back. I saw a hammer and grabbed it, then I forced the knife to my throat while he said that he was going to kill me and I struck him."

Although the victim apparently collapsed after a second blow, Chamberland continued to strike him. Couture's body was found the next day. He was the 10th murder victim of the year in the Montreal urban community.

by Stuart Russell □



Peachy keen. In ancient Chinese classical novels, horses used as vehicles were deviously referred to as feng tao (splitting a peach). Yum, yum. Times change. The Hong Kong Daily News suggested recently that the majority of Chinese would "wait for three days" on hearing news of homosexual activities. Retched behaviour.

The following advertisement may be dangerous to your health!

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SEN 302 to: **Renee de Bruijn, P.O. Box 100, Grand Central Station, New York, N.Y. 10017**

Colonic concern. At a recent general union meeting, students in South Hamilton, England passed a motion in support of gay liberation. Did the 300 people present, only two objected to the motion, one of whom argued that homosexuality could be "dangerous to the muscles of the bowel." From Gay News.

Trash is everywhere, but we're not. So when you bump into some, send it to us. We're not just music collectors. Send clippings, etc. to: Trash, c/o The Body Politic, Box 7289, Station A, Toronto, Ontario, Canada M5W 1X9.

Halifax

Bar expels gays, GAE pickets, calls for boycott

On April 30, members of the Gay Alliance for Equality (GAE) picketed the Jury Room, a local lounge, to protest the exclusion of gays. The GAE learned of the anti-gay policy after about a dozen men were expelled from the lounge in two separate incidents on the night of April 21.

Chris Shepherd was in the lounge with gay friends about 11:30 p.m. when he was told by the bartender that they would not serve "people of your kind." When Shepherd refused to leave, he and a friend were arrested and charged with being "drunk and disorderly in a public place." Wilkes has stated that Shepherd was sober at the time. Shortly afterwards, a group of gay men who had just arrived were refused service and asked to leave.

The manager of the bar, Neil Gilgus, was quoted as saying, "I just take your queers and get the fuck out of here." The group left and immediately contacted the GAE.

The following evening four members of the GAE, Anne Fulton, Deborah Task, Jim MacSwain and Robin Metcalfe, attempted to enter the lounge. The two men were refused admission at the door by the bartender, who said, "We have some trouble with your movement last night." Asked which movement he meant, he pointed to the "Gay Rights Now" button that Metcalfe was wearing. The women were not refused until they stated that they belonged to the same organization as the men.

community support and has succeeded in cutting substantially the number of customers. The incident received wide media coverage, including a cover story in the 4th Estate and interviews on CBC-TV and Radio and on CRXL (Dartmouth Cable TV).

Said Anne Fulton, Chairperson of the GAE, "I don't think there was one newspaper, radio station or TV station in Halifax that didn't cover the event in one way or another. Consequently there are many people in the city who know that we have been discriminated against and that gay people have no protection in the Human Rights Act."

The first step to eliminating our oppression is to make our oppression known. The gay community in Halifax is more aware than ever that the GAE and APPLE (Atlantic Provinces Political Lesbians for Equal and fair groups and individuals will stand behind them and that we can fight for our rights."

Al Keith has refused to meet with community clients who have been unavailable for comment to the press.

Recent reports indicate that the old Jury Room clientele has been replaced by a business and "jock" crowd. On June 2, five GAE members entered the lounge wearing "Gay Rights Now" buttons and again refused service. The GAE plans further action.

by Robin Metcalfe

Gay community centre opens

"The Turlet" will be the Gay Community Centre that the Gay Alliance for Equality (GAE) has worked towards for the past five years. GAE has just signed a lease for the former coffee house and restaurant in downtown Halifax.

The Turlet, a space which has been used by the group for over a year for its weekly discotheque, is located on the third floor of the old Anglican Social Services Centre at 1588 Barrington Street.

Bob Stout, manager of The Turlet, said, "Most people are really excited over it. I expect that three quarters of the people will still go to the disco scene, but one quarter will enjoy the other activities."

Beginning in June, the Centre offers a full weekly schedule, recorded jazz music on Mondays; live folk musicians, featuring local talent, on Tuesdays; meetings and drop-ins on Wednesdays; Women's Night on Thursdays and a Christian discussion group on Sundays, as well as the disco on Fridays and Saturdays from 9:30 p.m. to 3:00 a.m. "I think it's going to be a different kind of non-cruisy atmosphere that a lot of people have wanted for a long time," says Stout.

The GAE has applied to the Nova Scotia Liquor License Board for a Club License, which would allow it to serve alcohol as many as six nights a week to members. Membership will be open to anyone who supports the aims of the GAE.

It is not expected that the GAE would use the license every night in order that under-age gays may also use the centre.

At present, The Turlet is licensed twice a month by special permission of the Liquor License Board. The public hearing for the Club License has been set for July 13.

by Robin Metcalfe

United States

Lesbian mother keeps custody

A Denver lesbian mother has retained custody of her seven-year-old daughter after three days of court hearings held last month. The case was given wide publicity by the lesbian press and money was raised by lesbians across North America to fight for custody held by the father.

Because the father's lawyer did not directly allege that the mother's lesbianism made her unfit to care for the child, the judge did not take up the issue in his decision and the victory will not necessarily establish any precedent.

by David Mole

July/August

GAY LEFT

A Socialist Journal
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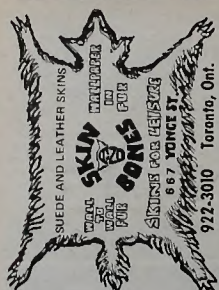


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Armstrong

continued from page 1

publisher Armstrong said he had been out of town and "had no advance knowledge either of the article or question, or of the Editor's subsequent comments on it."

Armstrong said he was "distressed to learn that the May 26 issue contained an article which referred to homosexuals by a derogatory epithet." He added that the article met with the newspaper's staff and had received their assurance that "the pages of *The Islander* will, in future, be free of any such epithets."

But Armstrong did not repudiate his editor's "subsequent comments." Instead, he stated: "As a newspaper publisher I did not, and will not, limit free expression of opinion in the pages of *The Islander*." Armstrong's statement was published beside an editorial by Townsend entitled "Back to Sodomy." George Heslop described Armstrong's statement as "a whitewash." Brian Mossop said: "Mr. Armstrong is saying that *The Islander*'s staff are free to print whatever abusive rubbish suits their prejudices, as long as they don't use derogatory epithets while they're at it. As the publisher, however, he remains morally and legally responsible for every single word that appears."

The dispute took off during the first week of June as public figures and newspapers began to lend their support to gays. After a report of the dispute appeared in *The Globe and Mail*, Liberal Margaret Campbell and New Democrat Luke Robinson, candidates at the time for St. George riding in the Ontario provincial election, denounced Armstrong's resignation.

The Windsor Star entered the fight with a strongly worded editorial condemning Armstrong. Wrote editorial writer Robert Chamberlain: "Ontario Human Rights Commission should not ask for Armstrong's resignation. They should ensure it by unceremoniously yanking him out!" The editorial headed "Our view," the editors of *Contrast*, a Toronto black community weekly in competition with *The Islander*, stated: "As a member of the Ontario Human Rights Commission it seems almost irresponsible for Mr. Armstrong not to apologize."

The Islander also received some support. The Toronto Sun editorialized: "Enrol Townsend, editorial director of *The Islander*, shows guts by sticking to his contention that homosexuality is not 'normal' behaviour, and that a lot of 'liberal nonsense' is being spouted and that we not apologize to the 'gays' for the article."

On the Ontario Human Rights Commission has stayed out of the dispute. OHRC information officer Harold Atkin says: "I have no idea what the Commission thinks about it."

When asked whether the Commission would next meet, information officer Atkin replied: "Sometime in July."

When asked when in July the meeting would take place, he replied: "That will be decided some time in June." Asked when in June a decision would be made on the date of the July meeting, he said: "Some time toward the end of June."

Information officer Atkin concluded by advising: "If you write a letter, you're bound to get an answer eventually."

Eventually, seems to be the operative word. Gay Alliance president Mossop sent a letter to Commission chairman Thomas Symons on May 31. As of June 21, no reply had been received.

by Ken Popert

Your turn!

Dr. Thomas Symons is the chairman of the OHRC. Write to him, calling for Bromley Armstrong's resignation.

Dr. Thomas Symons
Ontario Human Rights Commission
400 University Avenue
Toronto, Ontario M7A 1T7

Teachers' union supports gay rights

The 90,000-member Central de l'Enseignement du Québec (CEQ — Quebec Teachers' Federation) has called for the inclusion of "sexual orientation" in the Quebec Human Rights Act.

In a letter to the Association pour les Droits des Gais et du Québec (ADGQ), CEQ's Political Action Committee (APC) wrote the CEQ's National Office at April 22 meeting the following resolution:

"The National Office goes on record supporting the Association (ADGQ) in its demands to include the term 'sexual orientation' in the Quebec Charter and the Canadian Human Rights Act." One of the three largest trade union federations in Quebec thus adds its name to a growing list of groups — including the prestigious Ligue des droits de l'Homme — endorsing an amendment to the Charter to provide legal protection for Quebec's gay minority.

The ADGQ was adopted in 1975 under the Liberal Bourassa regime. However, while the Parti Québécois government has already introduced legislation to protect the rights of handicapped people, eight months after coming to power it has given no indication that it intends to amend the Charter to prohibit discrimination against Quebec's second largest minority.

For example, Justice Minister Marc André Beaud has so far failed to even acknowledge receipt of a letter to ADGQ written in January on the sexual orientation issue. (In February Beaud asked the federal government to close its doors to "foreign pornography.") The ADGQ announced that it will continue its public campaign to gather further support for its demand to amend the Charter. It will soon be presenting a brief to the case to the Human Rights Commission.

by Stuart Russell

Trois Rivières Symposium first stop to new group

Over 100 persons attended a two-day symposium on homosexuality in Trois-Rivières, June 4-5.

Entitled "Among Others" ("Parmi les Autres"), the gathering was organized by the Service d'Entraide Homophile de Québec (SEHQ). It brought together gay men and lesbians from Québec City, Montreal and Trois Rivières.

Speakers at the symposium included a pro-gay lawyer, a psychologist, a psychoanalyst, a chaplain and a nun. Denise Goyette, president of SEHQ, addressed the meeting as well.

At the end of a high night party the Vice-President of the Association pour les Droits des Gais et du Québec (ADGQ), Tom Green, spoke on the John Darnley case and the upcoming national gay convention in Québec.

Although no gay group exists yet in Trois Rivières, it is hoped that the symposium will inspire gay men and lesbians in that city to organize.

by Stuart Russell

Toronto

Call boys' boss to be deported

Douglas Reanick, a 31-year-old American who operated a call-boy service in Toronto to induce the nation's gays and lesbians to be deported by immigration officials.

According to a report in the Toronto Sun, the reason for Reanick's deportation was possession of a "visa" which had apparently had nothing directly to do with his male prostitution business.

Reanick was known to Toronto Police in connection with other gay activities. He has never claimed that he had provided services he offered as "Blue," but police deny this. They have not, however, laid

any charges since none of the teen-aged boys involved have made official complaints to them about "Blue." Reanick appears to have operated a service that was, unlike others reported still operating, free of drug abuse and coercion or violence against clients were mostly older closeted gays.

The Body Politic is continuing to investigate the story.

by Clarence Barnes

Fighting Varsity Blues

Starting in the fall semester, a coalition of Gay groups will open and operate a Gay drop-in at the University of Toronto. Representatives of several Toronto Gay groups (Gay Alliance Toward Equality, Metropolitan Community Church, Toronto Area Gays and Gay Youth Toronto) met on April 20 to establish the basis for such a drop-in. In the beginning, it will be open one evening a week and will offer a related setting for Gays to meet with each other and with members of the organized Gay community.

The student-aided, student-run Educational Counselling Service is co-operating with the Gay organizations in this new campus venture. A number of the Gay groups invited to the meeting failed to send representatives, but they hoped that the organizing and launching meeting, to be held after Labour Day, will broaden the base of support for the project. At that time a structure for the drop-in will be developed and volunteers from the participating organizations will be assigned to staff the drop-in.

by Michael Riddon

Vancouver Gay drinking studied

"Alcohol abuse in the gay community" is the latest summer research project for SEARCH, a Vancouver gay counselling and research group. The project received a grant of \$5,450 from the Non-Medical Use of Drugs Directorate. The project is designed to estimate the need for alcohol abuse and services specifically for gays and to prepare the ground for any attempt to get such services. Scott Lewis, who has been on the problem of gay alcohol abuse in Vancouver, says Herb Murtin of the project staff, "and the needs are so great."

by David Mole

London London

Gay activists in London are getting together. Now We've Got GALL, the first newsletter of the Gay Activist League of London appeared in early June and the new organization hopes to be a focus for gay liberation work in London.

The formation of GALL follows what local gays are calling the degradation of the Homophile Association of London (HALD) from centre for the gay community to a gay bar, in the words of a GALL member, "is finally starting to be run like business."

Dissatisfaction with HALD reached a head at the end of April when the executive decided to rescind its banned dances to members. A late-night attempted invasion of a dance by three men failed twice; two boys, an attempt that failed twice; and a result in their arrest, it is claimed by the HALD executive as evidence that "security" is threatened by the open door policy.

Apparently most HALD members were convinced and the executive decision was not widely challenged. Local activists, however, are skeptical. They point out that the "members only" idea came up before and that the two-boy incident only reinforced a retreat from the effort to build a gay community and a gay political movement in London.

GALL can be reached at PO Box 474, Station G, London, W.C.2 by phone at (519) 673-4647 or 433-4203.

The London Lesbian Community has also been formed to provide social alternatives for gay women. It holds regular meetings and dances and can be reached at 661 Cullinan Ave.

by Patrick Ferris

St John's

Newfoundland gays take to the air

Hegolians are currently underway for two Community Homophile Assoc. of Newfoundland members, Larry McCarthy and Sheila Robinson, to appear on a local radio talk show, G.O.H. Home. This is the first time local gay people will have aired their opinion on this talk show, although on two previous occasions the program had been devoted to a discussion of homosexuality.

CHAH has decided on a strategy of "going public" to increase awareness of gay issues in the province.

At the last CHAH meeting, the executive approved the draft of a letter to a Miami newspaper calling for full rights for gays and condemning the position of Anita Bryant and her supporters.

Attempts by CHAH members to contact the eight lesbians stationed at CFB Alert who were dismissed from the Armed Forces have failed. The lesbianism of the women was exposed when two of them sought permission to be married. The women have since left the base. The Forces have not responded to CHAH enquiries about the matter.

by Wm Leonard

France

CP trails in left support for gay rights

Gay activists in France have been disappointed with the lack of activity by the French Communist Party's (PCF) workshop on homosexuality. The committee, established last fall (see TBP Dec. Jan 67/77) has met only once thus far. Although the PCF has a gay rights committee, the party has been silent on the question of gay rights.

The two other members of the United Left coalition of the country (the PCF, the French Socialist Party and the Movement of Left Radicals), are more responsive to gay issues. At this point, discussions are under way between the three parties to develop a common programme. The vice-president of the Movement of Left Radicals has assured representatives of the gay community that he will raise the issue of gay rights when he attends these discussions.

by Claude Courvoisier

Public education group gets first straight press ad

For the first time a French newspaper has accepted an advertisement for the Paris-based Homosexual Information and Documentation Centre (ALEPH). The ad, which appeared in *Le Monde*, a Paris daily and one of the country's largest newspapers, publicized the information services supplied by ALEPH to the general public.

ALEPH is attempting to collect and disseminate information on the situation of gay people in France. By using this documentation centre as an educational tool, ALEPH hopes to fight anti-gay attitudes and to conduct surveys and more enlightened examinations of homosexuality and gay issues in France. As part of the documentation of gay oppression in France, ALEPH has, for example, collected historical data on sodomy trials in France dating to the 14th century.

In addition to the recent Anita Bryant campaign in the USA, ALEPH has adopted a strategy of public education on homosexuality similar to that which the National Gay Task Force is launching in the United States. ALEPH spokesperson, Claude Courvoisier commented, "In France we must significantly alter public opinion by properly informing those organisations and institutions that form public opinion, the press and professional organizations for instance."

We have rejected militant public actions as a strategy."

Those wishing information from the ALPHI files can contact the centre at 71 rue de Bagnotte, F-75003, Paris, France.

by David Gibson

Ottawa

Gay TV series starts on cable

If Ottawa television viewers were shocked to see an entire half-hour program produced by gay people primarily for gay people, they didn't know it. In fact, the reaction to the program, shown on local community television channels, has been entirely positive.

As a result, the program will become a monthly series in the fall.

"Out of the Closets," produced by Gays of Ottawa (GO), with assistance from Lesbians of Ottawa Now, was shown on June 2nd by both of Ottawa's television companies.

The program included news, community events, a book review and an interview with a local lawyer about laws that particularly affect gay people.

"Out of the Closets" was entirely in English. However, GO will produce a 15-minute monthly program in French this fall on the same community channels, in addition to its 30-minute English series.

The TV shows are the result of an approach by GO to the two television companies, Ottawa Cablevision Ltd. and Skyline Cablevision Ltd. The programming departments of both companies were enthusiastic about the idea of a series, but management was a bit nervous about public reaction. Only after GO agreed to pre-test the show and submit it for approval, did it get on the air. And only after the feedback drifted in, all of it positive, did the companies agree to the full series.

Although oriented towards the gay community, the show tried to appeal to the straight audience as well, since it was expected that straight viewers would make up the majority of the viewership. In fact, until news of the series spreads among gay people and a regular time slot is established.

The reaction of the gay community has been excellent even though we only had a few days to publicize the program," said GO President David Garmise. "We are hoping that the series will become a major channel of communication between GO and the larger gay community."

Manitoba

First conference forms provincial coalition of gays

By whatever measures you choose to judge these things, this was an event. The Manitoba Gay Conference held in Winnipeg on May 7, was both a "first" and a "biggest."

It was the first time Manitoba had seen a conference of this scope, incorporating and representing all the gays across the province. And the 90 men and women who belong to the 10 gay groups present at the conference made this the largest meeting ever bigger than the national gay conference hosted by the city's gays in 1974.

During the business meeting, the conference delegates in short order made a milestone decision for the gay movement in Manitoba. They agreed to form the Manitoba Gay Coalition (MGC) whose members, for the time being, will be the 10 groups present at the conference.

This decision gives Manitoba a provincial organization similar to the Coalition for Gay Rights in Ontario (CGRO) and solidifies a broad range of groups with specialized interests into a solid front prepared to work for gay liberation on a provincial level.

The 10 member groups of MGC each appointed one person from their ranks to represent them in the coalition. No vote was allowed to gather, and the MGC was immediately put to work preparing

proposals for the coalition to present at the National Gay Rights Conference in Saskatoon at the beginning of July.

In addition, the coalition was ordered to establish a planning committee which will eventually set up a gay community centre in Winnipeg.

Since the coalition is still in its infancy, many policy questions still remain unanswered. Unlike its Ontario counterpart, it doesn't have a program as yet, nor does it have highly articulated political views. But these will develop as the coalition begins to grow and focus its energy. However, the gay men and women attending the conference expressed a strong desire for unity and sharing, the crucial bedrock of any coalition.

The bulk of the conference was devoted more to education and sharing of knowledge than to actual business. During the course of the day, each of the 10 groups made a presentation, outlining its activities and objectives, then responding to questions from the audience.

The 10 groups were: Gays for Equality, Thompson Gay Group, Gay Friends of the University, Counselling Unit, Gay Men's Discussion Groups, Dignity, Winnipeg Gay Youth, Winnipeg Lesbian Society, Council on Homosexuality and Religion, and the Afternoon Workshop.

As is apparent from their names, these groups provide a wide variety of services to gay men and women in Manitoba.

"Gays for Equality," established last fall, is a journal which, at its founding, special focus on gay liberation across the prairie region," said Bill Fields. He and other gay men turn the paper on a collective basis. "It's already been attracting considerable attention and should fill the gap left when Gay West folded. Vogel, speaking for the closest of Manitoba gay organizations, Gays for Equality, expressed great pleasure at seeing so many groups with their individualized and specialized foci at the conference.

"GFE is no longer trying to do all things because others have taken them up," GFE has been a trailblazer, he said, because it established precedents such as rights to public advertising, publicity about gay rights and so on. Thanks to the development of various community groups, GFE can now "focus on political reform and distribution of literature."

But there's always a need for more. Dick Smith, from the Gay Men's Discussion Groups, and Heather Gibson, from the Winnipeg Lesbian Society, unveiled their proposals for a new group. They sought support from other health care workers attending the conference for the formation of a caucus which would organize and educate the staffs of hospitals and related institutions as to the specific needs of their gay patients.

This announcement drew the attention of the *Winnipeg Tribune*, particularly Gibson's comment that hospital staffs should be aware of the policy of allowing only family members to visit critically ill patients can separate gay patients from their lovers at a time when the lover's presence is of vital importance.

by Walter Davis

New groups popping up all over

Despite Manitoba's relatively small population, its gay men and women have been organizing at a great rate over the past few years. New groups keep popping up everywhere and are a good barometer of the health and growing strength of the gay movement in this province.

One of the remarkable features of the first Manitoba Gay Conference was that most of the 10 groups attending have been formed within the last year.

Two of the newer groups which sent delegates to the conference were recently formed in Brandon and Thompson. Each of these smaller cities presents its own particular problems for the gay people living there — problems which often tend to go unnoticed by "big city" gays.

As a woman from Brandon put it, "This conference makes us very proud to be gay and it's hard to be proud in a city like Brandon."

Thompson, with a population of 22,000, relies on the mining industry and

is known as a "company town." Consequently there are many men and very few women.

Despite myths about heavy concentrations of men, Thompson's attitudes are definitely heterosexual," said the city's delegate. "Even straight, single men find it hard to build friendships with other men, especially married men."

Notwithstanding, gays of Thompson have gotten together for mutual support and discussion. They also plan to rely on other gay groups, such as those in Winnipeg, for strength and support.

Brandon, somewhat larger than Thompson, is an agricultural city with a bit of industry and a small university. The city's gay men here had the support of straight men in breaking the feeling of "small town alienation." When four gay women circulated a telegram petition during the conference for the anti-gay policies of the CBC, 40 Brandonites signed the petition.

Following the Brandon group plans to establish a phone line for the city's gays.

by Walter Davis

Conference honors Bill Lewis

For co-ordinator Bill Lewis, the first Manitoba Gay Conference was the culmination of a long career as a gay activist in that province.

Appropriately enough, this event which organized Manitoba's gays on a provincial level was also his own. Lewis will be leaving the country to continue his academic studies in the United States.

The importance of his contribution to the province's gay movement was not lost on the people attending the conference. In a special presentation, Sue Whith of the Winnipeg Gay Society presented Lewis with an award on behalf of all gay people in Manitoba.

She said the gift was in recognition of Lewis' untiring efforts to further gay liberation in Manitoba — as a member of Gays for Equality, co-ordinator of gay men's discussion groups, promoter of the province's John Damien Cameroun and the many other activities to which he gave his "time, energy, and money." The members of the conference gave Lewis a standing ovation.

by Walter Davis

United States

Gay groups aid fire victims, help inspect other baths

At least nine men died and twelve others were injured in a fire that destroyed the Everard Baths in New York in the early hours of May 25.

Famous for at least 20 years as a gay steam bath, the building was built as a Turkish bath for the well-to-do about 1880. The bath was run-down and seen by many gays as a tripping hazard. Cosmetic changes made after a 1972 fire did little to change the situation. A sprinkler system had been installed recently but

was not yet connected to the water supply.

The fire started in one of the cubicles where patrons thought they had extinguished a blaze about an hour earlier. It presumably smoldered away and roared up later, filling the place with smoke and flame.

Survivors among the estimated 80 to 100 occupants said the electricity failed, plunging the building into complete darkness. "Even the emergency exit lights were out," noted one patron.

Accidents are given a certain amount of liberty in New York City and most of that is to hang out in sleazy spots of low places that are substandard," said another survivor. "At a straight health spa you wouldn't [have rooms partitioned halfway up the walls so the fire could spread]."

Gay organizations in the city were quick to come to the aid of the fire victims. Members of the Metropolitan Community Church of New York took an early lead in the effort to raise funds and donate blood for the injured. Part of the hospital bills of those still in hospital will be paid for through the funds collected in the community.

Reverend Gil Lincoln of the MCC spent the day following the fire at the hospital where the dead and injured were taken and blood is being donated. According to Lincoln, "One man had the heartbreaking task of identifying the charred body of his lover of six years from the ring that he had given him."

Since the fire, various New York gay groups have agreed to co-operate with the fire commission's office in making a joint inspection of other steam baths, not to harass them as gay establishments but to enforce proper fire regulations.

by Clarence Barnes

C. A. Tripp

Tripp tromps "Women's libbers," gay press

Dr. C. A. Tripp, author of *The Homosexual Matrix*, said in an interview with the Gay News that he omitted gay liberation from his chapter on "The Politics of Homosexuality" because "I don't know enough about the gay movement to write on it" and because he wanted to tell of many behind-the-scene incidents in US politics "that have nothing to do with gay life."

His book has been widely criticized for many reasons, including the omission of the gay movement from the entire book except for several shifting references. "The lib issue," Tripp told interviewer Keith Hovess, "has been worked to death. It's always preaching to the converted."

Dr. Tripp, who is a practicing psychologist and psychotherapist, though he often bills himself as a sex researcher, did not offer to explain how gay liberation has spread so widely in the past ten years if it is only "speaking to the converted."

Volunteering his opinions about the women's movement, Dr. Tripp said that women's libbers are entirely too dogmatic. "You have to be extremely careful when you're listening to women's libbers," he said, "because they lie to you all over the place."

The *Homosexual Matrix* has also been widely criticized as a book which slights women. In the same interview, the psychologist was said to be "amazed" by such charges. Further,



Ferment carry out Everard victims

more, as Howes put it, "he seems genuinely hurt that the book has caused some gays to take up the cudgel."

"I come along and write something that is entirely positive, which doesn't have one negative word in it about homosexuality," Tripp protested, "and the gay press are embarrassed to be in it. Absolutely embarrassed."

Apparently, the good doctor has yet to learn that what's positive for a psychologist and what's positive for a gay liberationist aren't necessarily the same thing at all.

by Michael Lynch

Bored-again gays?

The anti-gay crusade of conservative fundamentalists is not limited to orange juice queens wielding Leviticus. Perhaps the most depressing card followers are the "reformed gays" freed from the bondage of homosexual "utility."

The latest ex-gay drumming up audiences in the US is William

Preussing, coordinator of the King's Ministries, an organization of gays "saved" from their sexual orientation.

News reports suggest that Mr. Preussing is not so much an ex-gay as an ex-prostitute. He was, he says, engaged in gay activity merely as a means of survival. Prompted last by "mishmashings of conscience," and persuaded that "the practice of homosexuality is a sin," he is now making it his business to "aid churches in their ministering to the gay community."

from Gay Community News

Gay magazine outside the by-laws

The Catholic Press Association (CPA) is not about to help gay Catholics in their continuing fight for acceptance in their church.

Dignity, the gay Catholic organisation, began publishing its *in situ* quarterly magazine, last October. *In situ* is directed to non-gay Catholics "to make the gay experience understandable." The issue on "Coming Out" said, "I will almost reason as if it came off the press." "We get letters from Catholics who have left the Church, or are very difficult about their faith, all the while this magazine should have happened long ago," says Edward Prucha the editor. "Unfortunately three or four years ago such a publication was not possible because Catholics were really not talking openly about sexuality, much less homosexuality."

Despite the magazine's success the CPA has refused to accept *In situ* as a member of the Association. "The publication," they claim, "does not meet the membership requirements as set forth in the constitution and by-laws."

"When we applied for membership no mention was made of 'constitution' or by-laws," says Gabriel Lanci, *In situ*'s managing editor.

A request to the CPA to make clear its specific objections to the magazine's content has not been answered.

by David Mole

Sex-ed comes out

The San Francisco school board voted unanimously to include a "gay lifestyles studies" course in the high school sex education curriculum. And advisory boards are to review and recommend changes in the existing program. The new course aims at "eliminating stereotypes and name-calling in schools," according to a board member.

The American gay liberation groups, including the Coalition for Gay Rights in Ontario are fighting for, minimally, "an unbiased presentation" of gay sexuality in the school curriculum. In practice, what prevails is either a grim silence or a grossly distorted view based usually on medical-psychiatric models, almost never on encounters with actual gay people. Even where units on homosexuality exist, they are usually optional, and nervous teachers won't touch them.

San Francisco has set a valuable precedent, particularly with its emphasis on both "lifestyles" and homophobia. School Board Superintendent Robert Alcott: "You can teach about religion

Toronto



photo: Gerald Hannan

Hundreds of well-wishers turned up at the CHAT Centre in Toronto on June 3 to help celebrate George Hlopak's fiftieth birthday. George has been a popular figure in the homophile community since his earliest days, and has been president of CHAT since that organization was founded. There was cake, of course, champagne, and lots of cards and presents from George's many friends and acquaintances and tricks! The Body Politics joins with many others in the gay community in wishing George at least 50 more Birthdays. We mean:

without advocating a particular religion, you can teach about political parties without advocating a particular political party. If (the course) will follow the same framework."

In this city, whose gay population is officially estimated at one-in-seven, the Gay Teachers Alliance is pressing for gay sex education to begin in elementary schools.

by Michael Rindor

Kingston

Gays not to be condoned in Kingston schools

School principals in Kingston have been instructed "to take action against allowing a pressed homosexual from discussing homosexuality with students during class time." Issuing this order after a 12-vote, the Frontenac Board of Education caved in to pressure from local bigots.

Horried that women and two women from the Queen's Homophile Association visited a Loyalist Collegiate health class last March to talk about being gay, anti-gay forces in the city organized two petitions to the Board. The petitions cited a remarkable section of the Ontario Education Act that reads: "It is the duty of a teacher to inculcate by precept and example respect for religion and the principles of Judaeo-Christian morality and the highest regard for truth, justice, loyalty, love of country, benevolence, sobriety, industry, frugality, purity, temperance and all other virtues."

John Lamarche, who introduced the motion, said if the Board "permits 'these people' to speak in schools, it's 'condoning their practice'."

This edit of the Board runs counter to a motion of its student trustee committee urging it to endorse the action of the teacher who invited the gays and to the generally positive response of the students.

Kingston gays are circulating a counter-petition and plan to present it to the Board. They are also hoping to mobilize the Coalition for Gay Rights in Ontario (CGRO) to fight the decision when it meets next September.

by David Mole

National

Body Politic refused Canada Council grant

An application made on June 7 by the *Body Politic* for financial assistance has been refused by the Canada Council on the apparent grounds that its informative stories cannot be produced by creative writers.

In a June 15 letter, André Renaud of the Council's Writing and Publication Section answered the application by stating that: "Our programme of assistance to periodicals is meant for journals directly concerned with arts and literature in the classical sense of the word. I note that you publish articles related to dance, music and books, but since our goal is to help creative writers and these articles being information, they are therefore ineligible."

The Canada Council Writing and Publication Section has previously assisted such periodicals as *Cinema Canada*, *Motion*, *Take One*, *Books in Canada*, and *This Magazine*. Presumably, all publish non-information. Creatively.

by Rick Bebout

Customs rules no on Men Loving Men

Canada Customs has decided that the gay sex manual *Men Loving Men* is not allowed into the country.

Deputy Revenue Minister J.P. Connell informed *The Body Politic* of the decision in a June 15 letter responding to an earlier appeal of a ruling which had stopped the book at the border. Connell stated that "a review of this book indicates that it has been correctly classified as immoral or indecent... and, therefore, its importation is prohibited."

An earlier ruling, Customs decided, not to ban *Love Loving Man*, a similar manual for gay men. Equally explicit guides for heterosexuals have long been allowed into the country.

The June 15 letter indicates that copies of *Men Loving Men* which have been impounded "cannot be returned to the sender but must be forwarded to the Postmaster General for ultimate disposal." The Post Office clarified the meaning of this by phone: the books will be sent to Ottawa to be burned.

by Rick Bebout

Ontario

Student Federation condemns Basford

At its annual meeting held June 9-13, in Hamilton, the Ontario Federation of Students (OFS/FEQ) unanimously voted to deplore Justice Minister Ron Basford's refusal to include sexual orientation as a prohibited ground for discrimination in the new Canadian Human Rights Act.

In its motion, the Federation was acting on the solid position it adopted several months earlier at its winter conference. At that meeting, held in March in Sudbury, OFS/FEQ took a wide-ranging position in favour of the gay lifestyle as "a positive and healthy form of human sexuality," adopting the entire 13-point programme of the Coalition for Gay Rights in Ontario (CGRO).

OFS/FEQ has communicated its position on Basford's actions to the Minister, and is awaiting his response. At the Hamilton conference, OFS/FEQ also approved the establishment of a Women's Committee, an initiative of the newly-formed Women's Caucus of the conference. This was seen as an important departure for the Federation, as it is the first time it has set up a specific body to monitor women's concerns, and make appropriate recommendations to the full federation.

Individual participants at the conference mentioned the ways in which gay students are discriminated against in areas such as student financial aid and campus housing, and criticized candidates for election to the federation's executive on their positions on these and other issues of importance to gay students.

One speaker also made the point that although a gay caucus within OFS/FEQ was probably a long way off, it was important that one be established, and that the Federation continue its work with the federation be combated.

OFS/FEQ represents over 150,000 post-secondary students in Ontario, and is an active lobbying group for student concerns in Ontario.

by Paul Trollope

Toronto

Globe nays ad that quotes the Globe

The Toronto Globe and Mail has refused to carry an advertisement seeking to raise money for the John Damien defense.

The ad included previous editorial copy from the Globe itself concerning Damien's dismissal from the Ontario Racing Commission in 1975 because of his homosexuality.

The ad was to be placed in the paper by writer John Hoffessa, who has undertaken an ad campaign to solicit contributions to the Committee to Defend John Damien.

An advertising manager at the newspaper contended that the reasons for Damien's firing are currently in dispute before the courts, and thus the ad was one which refers to the reasons for the firing. Only an ad which asked support for Damien without giving any reasons for such support would be acceptable to the Globe, according to Hoffessa.

The Globe's interpretation of the case is inaccurate, according to Damien's lawyer, Paul Jewell. Jewell has begun negotiations with the paper about the ad.

Coverage of the Damien case by the non-gay press had been notoriously poor since the Ontario Racing Commission threatened a number of top race writers with libel suits after they carried Hoffessa's *Weekend Magazine* story about Damien in 1976.

But a number of Canadian magazines, Hoffessa said, have recently agreed to run ads similar to the one the Globe has refused, free of charge.

The current issue of *Saturday Night* includes ten lines of text praising advertising on behalf of the Damien case.

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Ontario

News analysis

Gays gain despite Tory triumph

For most people Ontario's \$20-million election changed almost nothing, the 34-year-in-power Progressive Conservative party retains its minority status under William Davis, the New Democratic Party lost five seats and its leader Stephen Lewis has announced his resignation, the Liberal party led by psychiatrist Stuart Syme lost over as official opposition.

Gay interest in the election was centred on the Coalition for Gay Rights in Ontario's campaign to defeat the Tory government for its consistent hostility to gays, on the three-way tie in Toronto's St. George riding with its estimated 16,000 gay residents, and on the campaigns of two openly-gay candidates.

Thérèse Faubert, a lesbian, ran as an Independent representative the League for Socialist Action against William Davis in his home riding of Brampton. She came fourth of five candidates. During her campaign, Faubert highlighted gay and women's issues. Frank Lowery, also gay, ran for the NDP against Education Minister Thomas Wells in Scarborough North, "Tory country," and polled over 10,000 votes.

All three candidates in St. George played vigorously to the gay voters. The press recognized and in several cases were offended or alarmed by this factor. At two gay-sponsored election rallies, candidates fell over each other in their enthusiasm for John Damien's struggle and for including sexual orientation in the Ontario Human Rights Code, two central CGRO issues. None of the three major party candidates gave satisfactory answers to probing questions about gay sex education in schools; their confusion and anxiety suggests the CGRO demand for "an updated presentation of homosexuality" will be a major battleground for the future.

Incumbent Liberal, Margaret Campbell, whom one letter to the editor called "the darling of the homosexuals," narrowly won the riding on the basis of her personal popularity and on the basis of her sexual orientation in private members' bill in the last session, quashed by the Tories.

Second-time hopeful Tooty, Frank Vasiluk, ran a less sensitive campaign, but tried hard for "the gay vote," but drew away after a severe grilling on his promises by his party's record, at all-candidates meeting, Lukin Robinson, NDP, supported by the NDP Gay Caucus, ran third.

The results of the CGRO "Vote for Gay Rights, Vote Against the Tories" province-wide campaign were more educational and movement-building than electoral. The Tories gained six seats, but no majority; they will continue to be hostile. All the Tories who prevented a vote on the sexual orientation bill were re-elected; they will likely have registered our hostility. The only party that gave even token support to gay rights, the NDP, lost both seats and popular vote.

One of the most passionate and articulate speakers for the sexual orientation bill, Gill Sandeman, lost her NDP seat in Peterborough for a Tory. (Peterborough is said always to dump its member in elections.)

Two gains can be counted for the gay struggle. Both came from our own efforts. Valuable press coverage of gay issues as opposed to the child-molesting and male-prostitute-yellow-journalism coverage we usually get was won by marches, rallies, street theatre, all-candidates meetings, gay candidates and widely-distributed election materials, including T-shirts and stickers carrying the CGRO campaign slogan. Over three thousand stickers were spread around Ontario.

Gays were far more determinedly noticeable in this election than in any previous one. Gay people in many communities and ridings worked on CGRO or other campaigns specifically designed to demonstrate the gay voter's presence, potential and concerns to other gay people, to the elected representatives

and to the general public.

The campaigns and the results confirm that our liberation is in our hands but our own. Through public education, through relentless public demonstration of our anger and our commitment to change and the society and the state we live in, through candidates, parties, elections and legislation, through whatever means are necessary we will be free.

by Michael Riordan

A lot of gay activity in the election was spent on questioning candidates on gay issues and particularly the Coalition for Gay Rights in Ontario's demands, which focussed on "sexual orientation" in the Code, John Damien and sex education. In many areas gay groups sponsored their own all-candidates meetings. Attendance at these meetings was high, indicating interest in the gay community in seeing gay concerns aired.

Toronto — St. George

Margaret Campbell was returned to the Legislature in the downtown Toronto riding of St. George. Running on her record at Queen's Park during the last session, Campbell appealed to many gay voters in the riding. The gay vote was split among the three candidates, all of whom recognized the power of the gay vote and clearly appealed to it.

NDP candidate Lukin Robinson had the least trouble responding to gay questioning at all-candidates meeting sponsored by the Gay Alliance Toward Equality Toronto. When taken beyond the first CGRO demand of "sexual orientation" in the Human Rights Code, Campbell felt increasingly uncomfortable replying to questions about sex education, child custody for lesbian mothers and government funding for the Toronto lesbian centre. P.C.'s Frank Vasiluk did not attend the meeting.

Despite the defeat of the NDP candidate in St. George and the generally mediocre showing of the NDP in the election which resulted in a Tory victory, gay activists have seen the large scale involvement of gays in the campaign as a sign of victory for the movement, and the extensive press coverage of gay issues as encouraging.

Glenn Barnes, an NDP campaign worker, commented, "More important in the long run is the fact that this was the first time I can recall such a strong sense of political awareness on the part of gays, and of the power they have as part of the body politic. That gay votes divided three ways is due to the unique character of the election, the riding, and the candidates, especially Margaret Campbell."

"As one of Lukin Robinson's workers," Barnes continued, "I can attest to the complete acceptance of gay rights by his campaign and the important issue with no embarrassment and considerable pride. As a canvasser, it was exhilarating to meet that an NDP vote was secured because of its strong right stand on gay rights. Neighbouring ridings discovered the same thing."

Brampton

According to gay activist Paul Troloope, an all-candidates meeting held in Bill Davis' home riding of Brampton revealed "rural Ontario at its worst." He said, "This is real Tory country, not like the downtown ridings where candidates have in many cases taken time to examine and respond to gay issues."

Socialist feminist Terry Faubert's announcement of her lesbianism to the meeting organized by the local Jaycoyes (who appeared dressed in clown outfits) sent shock waves through the audience. She was heckled throughout the evening. One woman told Faubert that she was planning to contact the Board of Education to see that Faubert was fired from her job as an elementary school teacher.

Faubert was asked why she, a Toronto resident, was running in this out-of-town riding. She replied that she wanted to confront Bill Davis who represented the worst elements of Ontario society. An angry heterosexual shouted from the audience, "Take a look at yourself in the mirror."

At one point in the evening the question of the legal drinking age came up. Davis launched into an emotional statement about how 18 has been established as the legal age for everything. As he heard the long list of things that an 18-year-old can legally do, one gay member of the audience shouted out, "Not for sex, not if you're gay." Davis was rattled by the outburst but avoided comment.

Questions for the candidates were screened ahead of time meaning that most controversial issues of interest to gays were avoided by the Premier.

Ottawa

In the riding of Ottawa Centre, the Liberal, NDP and Communist Party candidates all declared their support for the inclusion of sexual orientation in the Ontario Human Rights Code and for an unbiased presentation of homosexuality in sex education courses in Ontario's schools. The Liberal and NDP candidates both attended an all-candidates meeting sponsored by Gays of Ottawa. They also commented on the Bromley Armstrong affair, though Ian Kimmerly, the Liberal, expressed stronger support for Armstrong's resignation than did New Democrat Michael Cassidy.

The Conservative Party candidate in Ottawa Centre, Brian Cameron, ran a campaign which many observers considered a joke. As he didn't attend all-candidates meetings and wouldn't answer questions or even return phone calls, Gays of Ottawa was unable to ascertain his position on gay issues. Cassidy, who is popular in the riding, was easily re-elected on June 9.

In the Ottawa-area riding of Carleton, Ontario and Conservative Affairs Minister Sid Handeman, the Conservative incumbent, said at an all-candidates meeting that he would support the inclusion of sexual orientation in the Ontario Human Rights Code ("Labour Minister" Belle Stephenson recommended it). Handeman is the Minister responsible for the new Housing Commission, the body that fired John Damien in the gay. His heavily qualified "support"

came only after being pressed by several questions from Gays of Ottawa.

The NDP candidate, Judy Vasyliuk-Less, was more positive. "The NDP is against discrimination on the basis of sexual orientation," she said, "and if there were more homosexuals in the riding, we would see a change in attitude toward them on the part of political parties." Vasyliuk-Less then alluded to the possibility of a "Gay George" in Ontario where all three major parties would alter the gay vote.

The Liberal candidate did not comment on the demand easily took the riding on June 9.

Kingston

At an all-candidates meeting for the riding of Kingston and the Islands, Queen's Homophile Association (QHA) members witnessed a discouraging lack of support for gay issues.

OHA spokesperson John Phair was told by P.C. candidate Keith Norton that it was indeed Conservative policy to respond to gay issues.

NDP candidate John Clements stated with caution that while the NDP has a policy supporting many of the demands of the CGRO, and would support this policy, he had problems with including homosexuals. He felt "uncomfortable" discussing issues with them.

Labour candidate trustee and Liberal candidate Peter Watson, who claimed no gay rights, replied, "I'll pass." After the meeting he told OHA members that there were no important questions to discuss. He attributed the homophobic actions as a board trustee (see story below) to a response to pressure from the church and elsewhere. Watson refused to utter the word "homosexual" once in a strangled whisper.

Lois Andrews, the Communist Party candidate, stated both she and her party supported gay rights.

Windsor

In his efforts to poll opinion from Windsor-area candidates on gay issues, gay activist Harold Desmarais was told by all four NDP candidates that if elected they would work for passage of an amended Human Rights Code. The Communist Party policy on the matter when talking about gay rights.

Response from Liberals was less straightforward. One campaign manager was unable to comment for her candidate, MPP Bernard Newman from Windsor-Walkerville seemed "decidedly ill at ease talking to Desmarais" listening behind Margaret Campbell's efforts to amend the Code. When asked for a personal opinion on amendment, he replied curtly, "The party's stance is my guide."

Conservative candidate Ron Moro from the same riding raised the red herring of gay child molestation, and in response gave on civil rights protection in the Human Rights Code. Desmarais said that he was "positive that our party would not be opposed to that type of concept." When informed of Conservative blocking of the amendment, he came up with some typical PC responses about the "controversial" nature of the bill and problems with its wording. He also speculated that Ron Moro's MP may have feared the emergence of a wrath-filled Anita Bryant figure in Ontario.

Hamilton

McMaster Homophile Association attempted during the campaign to inform gay voters in Hamilton of the positions of the various parties on gay issues by organizing a meeting and by leafletting and posting around the city to publicize the group's position on the election.

Some time ago Liberal leader Stuart Smith indicated in a letter to MHA that it was Liberal Party policy to support amendment to the Human Rights Code, though he could not remember where or when this decision was made. Later statements by party officials have been quite vague on what party policy actually is on the issue. MHA has proposed a meeting with Stuart Smith.

by David Gibson

July/August



Margaret Campbell addresses GATE all-candidates meeting.



A gay ribbon
dance in
response to
recent fat backs



I squat and fall
back, there is
peace in accepting
one's KARMA...



Now I stretch
in trisky
defiance of
dour forces



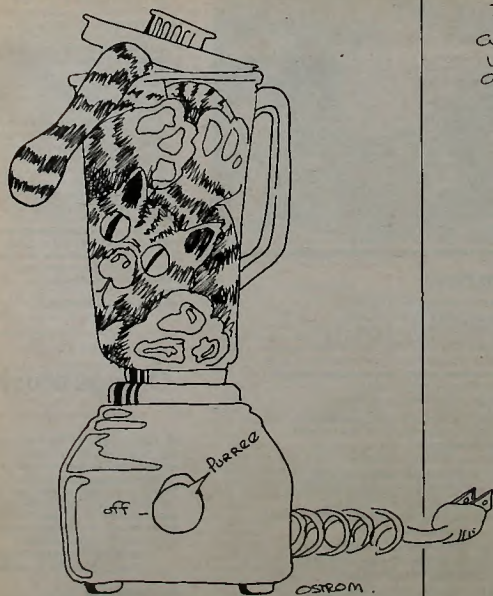
I strut to
claim my
rightful pride,
I smile...



I wiggle my
Bum at
machismo and
power politics...



I collapse, a
victim of
oppression and
fatigue
(Morty)



Refugee from
a summer camp?
What do you know
about fashion
schmuck!!!
This is very hot!



Continued from page 1

Basker thinks that gay victories will come out of situations where there exist long-term active gay organizations, and in which broad straight community support is developed over a longer period of time.

Basker noted that the coalition will now attempt to invalidate the referendum through legal means. In 1967, the U.S. Supreme Court ruled that it is unconstitutional to "deny equal rights to which had been previously granted. In that case, the issue had been a piece of black civil rights legislation in California, and whether it would be unconstitutional to enact a precedent therein to be seen.

by Harvey Hamburg

Gays rally in wake of vote

In the wake of the Dade County gay rights setback American gays are rallying to the cause of gay liberation in unprecedented numbers.

Immediately following the Miami vote, there were large demonstrations in a number of American cities. On June 7 some 5,000 demonstrators took to the streets of San Francisco as the anti-gay results from Miami came in. A demonstration called for June 8 in New York drew the same number. Further protests are planned with the possibility of a demonstration at an upcoming appearance of President Jimmy Carter in New York.

In the words of long-time New York gay activist, David Thorstad: "The feeling in New York is incredible. People are coming out to meetings and getting involved. The demonstrations remind me of the anti-war period or the spirit of the Stonewall protests in '69."

A June 14 meeting in New York formed the Coalition for Lesbian and Gay Rights, a mass organization of some 45 groups in the city. This coalition is co-ordinating upcoming political activities in New York.

Public appearances by Anita Bryant since June 7, have sparked gay protests in Chicago, New Orleans and Norfolk, Virginia, where gay demonstrators moved her to tears.

Gay pride marches to be held on Sunday June 26 in cities across the United States are expected to attract large crowds, with the growing interest in gay politics this year.

Gays around the world are also reacting to the Miami decision. In Toronto meetings have been held and some form of public protest is being planned. The press has contacted gay organizations for Canadian reaction to the Bryant affair and for comment on its implications for Canada. In Paris a demonstration is being called for June 25 to register French protest.

Commenting on the Miami events, and on their implication for the Canadian gay movement, David Garmaise, a spokesperson for the National Gay Rights Coalition, noted that the gay movement has never had so much exposure. "More and more gay people now realize that they are going to have to fight for their rights," he said.

The US National Gay Task Force has announced a two-pronged educational and fund raising campaign in order to turn the Miami setback into future victories. The campaign, which uses the slogan "We Are Your Children," is designed to dispel some of the myths concerning gay people which are still found in American society.

At a news conference held since the Miami vote, President Carter was asked about gay rights. In his reply he said, "...I don't think that society through its laws ought to abuse the homosexual." He said this despite his feeling that homosexual relations are not "normal." In response to a question about the acceptability of gay adoptions and gay teachers, the President said, "That's something I'd rather not answer. I don't think the need to change the laws to permit homosexuals to marry. I know that there are homosexuals who teach and the children don't suffer. But this is a subject that I don't want to involve myself in. I've got enough problems without taking on another."

by David Gibson

Thank you, Anita

On Friday, May 13th I flew to Miami en route to Key West for a vacation. It was less than one month before the Dade County Referendum on gay rights but already the fight was in full swing with full-page ads in the Miami press and considerable television coverage vying for votes.

What most impressed me initially was the focus that the fight provided within the gay community, particularly in the bars. In the Double R, for example, a busy bar in downtown Miami, the Coalition had set up a table overlooking the bar, giving out information and receiving contributions. Posters about benefits, committees, meetings covered the bulletin board. The DJ interrupted the steady beat of disco to remind the crowd of the pressing need for funds. And everywhere amidst the music, pinball and cruising, gay men talked about what was to come, an implicit awareness that

"the vote" — no matter what it's outcome — meant the beginning of a new chapter in Gay American History.

My initial excitement about the situation melted into the next evening when I visited the home of two prominent gay men in Coconut Grove who had contributed considerable financial support to the Coalition. I had been invited to a benefit party that night organized by Jack Campbell but had skipped it to visit my friends. I soon learned that they had skipped it too — but for a different reason: fear of violence. They also anticipated the beginning of a new era for gays and one of them called it "war." He mentioned the "kill a queer for Christ" bumper stickers, the fire-bombs that had already hit gay meetings and parties, the recent suicide of a public gay, the "new militancy" of gay groups, the threats on Anita.

After seventeen years in the Grove, he and his lover were considering moving



Bob Kunst and Alan Rockway of the Miami Victory Campaign

Jack Campbell of the Dade County Coalition for Human Rights

**Anita and her children
sell pure, natural
orange juice
from Florida!**



The Ballad of Anita Bryant

Oh, brother-loving brothers, come listen to my song,
Oh, sister-loving sisters, why don't you come along,
There's hatred in the country, there's fear across the land,
Cause you and I we choose to go walking hand in hand.
Now down in old Dade County, the liberals passed a law,
Oh civil rights were guaranteed, at least that's what we thought,
But freedom only lasted a hundred and forty days,
Anita Bryant came along and launched a war on gays.

Now Bryant read the Bible, and the Good Book says it's bad
For you and me to go to bed, it makes God God-damned mad.
But David was a hero and Jonathan his mate,
Are not the Fundamentalists a little out of date?
They say we kidnap children and recruit them to our side,
We're sick, abnormal perverts, godless communists besides,
But look at us and you will see the winner of yourselfs,
So put those ancient myths and lies back up there on the shelves.
Oh people of this country who value liberty,
Will you sit back and watch the voters vote for tyranny?
Or will you join our struggle, and marching hand in hand,
Together with all people fight for justice in our land?
Oh, sister-loving sisters, you too must come along,
There's hatred in the country, there's fear across the land,
Cause you and I we choose to go walking hand in hand
by Eric Gordon

North, hoping to avoid the conflict they felt was building. As I listened to him talk, my friend's sense of crisis filled the room and his fear of conflict was so intense that he wore his pink triangle the next day, it was with a new self-awareness.

Lying in the sun at Key West, I realized how all the control of violence was to my life — how "fighting for my convictions" has always been a verbal battle. How far would I go to demand my rights? How far would I be pushed to the limit?

As I write this now, I thank Anita for prompting my renewed introspection at the same time that I curse her for robbing my gay brothers and sisters in Dade County of their rights. Of course she is only a symbol of the ignorance, bigotry and hate that give her support. But in recapturing an open demonstration of the discrimination this breeds, she has provided witness not to the direction of the God she thinks she serves, but to the validity of our struggle for equality and justice. In the long run this may become synonymous with survival.

In Miami, gay people know what the pink triangle means. And for the first time, so do I.

by Robert Wallace

Toronto responds

One hundred and fifty Toronto gays met on June 22 at the Community Homophile Association's centre to express their anger at the Bryant victory and to plan a Toronto demonstration.

The meeting, which heard speeches linking the Dade County struggle to the Canadian scene, decided to plan a Saturday evening demonstration on Yonge Street near the downtown bars. The nights leading up to the street rally and effigy burning will be marked by candlelight and discussion of the event in Young Street gay establishments.

A meeting sponsored by the Lesbian Organization of Toronto was also held on June 22 to discuss lesbian reaction to the events in Miami.

by David Gibson

Orange growers nervous; Bryant may lose contract

The Florida orange growers have responded to his gay response. A survey is to be conducted to determine whether consumers have come to identify Bryant more with the homosexual issue than with oranges.

It is seen as likely that Bryant will lose her contract as the \$100,000 a year pitch woman for Florida orange juice.

An official of the Citrus Commission commented, "The whole Anita thing is a mess. No matter what we decide we're going to lose. I wish she would just resign. You can't be a commercial star and an evangelist at the same time."

A large-scale boycott of Florida citrus products is being discussed by American gay liberationists. Those wishing to register their protest against Anita Bryant can write to the Florida citrus growers, they are obviously sensitive to public opinion right now. Florida Citrus Commission Box 148 Lakeland, Florida 33802, USA

Orange crush

IN THE INTEREST OF HELPING Mrs. Bryant stay on the straight and narrow path of morality (which is part) out that oranges are composed of the fleshy inner wall of orange tree ovaries. I'm sure our friends the plants would consider it "an abomination before the Lord" for someone to drink the life from their crushed ovaries.

DAVID GATES AND JUDY SEID Knoxville, Tennessee

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MEETINGS/DISCS

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July/August

Private goes public

Barbara Freeman interviews Barbara Thornborrow



On May 9, a member of the Canadian Army's Special Investigations Unit and a military policeman searched Private Barbara Thornborrow's room and questioned her on her relationship with another woman. They were seeking evidence that Thornborrow was a lesbian. Although she knew the army did not allow gays in its midst, she was still surprised by the suddenness of their actions. But, as she suggests in the following interview, by "going public" she may have helped the cause of all lesbians and gay men in the armed services.

Tell me a bit about yourself and your background.

"I'm 25, and I come from a little town called Watford down about 15 miles north of Hamilton. I moved to Hamilton when I was around 19 or 20, and worked at various jobs before joining the service. I joined up in hopes of being transferred to photography. My parents have been aware of my sexuality since I was 17 or 18, and they're pretty good about it, especially my mother.

Do you have any sisters or brothers, and do they know?

"I have two sisters and one brother, all younger, and they've known since I was about 18. My younger sister was very negative at first. I'd even went into the same hotel with her and her friends, she'd say 'get out of here, you queer.' That was pretty rough, but now she accepts it.

Were you out as a lesbian before you joined the forces?

"Oh yes! I was active in the Hamilton-McMaster gay lib movement, and held various executive positions there. I'd gone around to universities and high schools giving little talks, and was even on a small TV interview once. Most of my friends knew about me, whether they were gay or straight. Even my employers knew after a certain length of time. I just felt more comfortable if people knew... So even though I was never outed, the armed forces never investigated your background?

"No, they never asked. Kind of surprising, though, with all the things I'd been involved in, that they never picked up on it somewhere. I discovered that even the RCMP had nothing on like about me being gay. So felt it! The chances of there being a disclosure of discovery were fairly slim.

So how were you found out?

"I really don't know. They might have been routinely checking on me, and discovered this while they were at it. They must have had some direction though, because they told me my lower triangle pants and asked if it was part of an affair with her. Perhaps one of the women in the barracks here mentioned our

relationship to the wrong person.

What were your feelings when they were going through your room?

"I was upset, but I tried not to show it and called my father to get a lawyer. Finally, the officer came right out and said 'we've got all the stuff, and it's quite obvious that you are, so why don't you admit it?' So I said 'Alright, I am.' Then we went back to headquarters. He gave me two choices, either sign the documents admitting I was gay and expect my release in less than a month, or see a psychiatrist. This whole thing took place in a single day.

Did you look for help in the Ottawa gay community?

"Initially, no. I spent the first few days just walking around Ottawa looking nervously over my shoulder. I called up my girlfriend and told her to clear out everything from her room that could possibly connect her with me. Eventually, I called up Maria Robertson (spokesperson for LOON, Lesbians of Ottawa Now). I'd known her previously from Hamilton. She got hold of David Garmaise (gay of Ottawa), and we decided to get together and discuss it, and perhaps write up a news release. My initial reaction was to keep the whole thing local if possible.

Were you hesitant to go nation-wide?

"I guess I was concerned about my parents. They knew I was gay, but it was a different thing to tell friends and relatives. I'd spoken to my family a few days earlier, and my father wanted me to keep a low profile. But it's my life, not theirs, and I have to live with it. When I called my parents to tell them I'd gone public, my dad was furious. Mom was alright. She was mainly concerned about what my father would think. He was so mad he couldn't talk, so he just hung up. Now they have come to terms with it, just like I did. They both watched me on Canada AM, and I thought I was just fine. I think they've finally gotten over the 'Why did it have to be my daughter?' bit.

How do you feel about it? Are you sorry you went public?

"No, I'm really glad I did, cause so many good things have happened. People who I have been forced into the situation of what to do with a lesbian woman, and they've all been glad to stand before, do now, and argue on my behalf. And I know I hadn't gone public, and I know I had to go public, but they're bound to me to deal right now. Now they've stopped the investigation completely, as far as I know, and have a room by myself.

Why don't you have a room?

"Well, at first they questioned her about me, and even asked her to spy on me. Then they asked her to move out, which she didn't want to do. But it was either that, or spy, so she moved out.

How do you stand now regarding your leaving? Will they give you the equivalent of a dishonorable discharge?

"I applied for a voluntary release, and that's what they're going to give me. They won't give you a slip of paper saying 'Not Advantageously Employable'.

No. They didn't tell me this, but the news people let on that this is what would happen.

Where do you go from here?

"My release date is November 10, but I don't want to stay around that long. I have a job waiting for me. I don't think I can hack the job here any more. They aren't training me any longer.

When you return to Hamilton, will you be involving yourself with gay groups there?

"Well, I had spent a number of years in the Hamilton group already so I don't know what I'll do. I do infinitely want to promote gay people going public, especially in the services. Perhaps I'll start a gay women's group.

What about philosophy? Do you consider yourself a lesbian feminist, separatist, does it matter?

"I'm not very political now, but might become more so. I guess I'm a lesbian feminist, but I don't belong to any organized group. I feel the best way to liberate people is to let them get to know me, let them know I'm gay, then hope they'll spread the word and let others know. Except when it comes to cases like this, when you have to go to the media. It still seems like such an exaggerated thing to do, but I had no choice.

One of the reasons the armed forces is supposedly against gay is the threat of blackmail, and security danger. Comments?

"Well, you go ahead and try to blackmail me! They also use the argument that living in close quarters with a homosexual is bad for morale, but 90% of the women living with me in this building would say 'bullshit' to that. Nothing they've given so far as a reason applies to me.

Are you aware of many gay women in the armed forces?

"More in the service than outside. I've met and heard about all kinds of gay women in the service.

Any final thoughts?

"More in the service than outside. I've met and heard about all kinds of gay women in the service.

Update

On June 20 Barbara Thornborrow learned she had been discharged from the armed services as a person "not advantageously employable." For more information see news story page 4.

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DYKES



Lesbian candidate Theresa Faubert speaking at an election meeting in Brampton, Premier Bill Davis' home riding. Big Bill listens on the left.

Dykes and the Ontario Election

Gay rights received significant attention in some parts of the province during Ontario's recent provincial election. And, for a change, it was made clear on a number of occasions that gay rights mean lesbian rights.

The June 8th *Globe and Mail* says in an article entitled "St. George Gay Vote Critical": "It's a world apart from Renfrew and Lambton (two suburban ridings). The politicians here have campaign promises for homosexuals and lesbians."

At a gay all-candidates meeting for the three downtown Toronto ridings, Lorna Warr, a representative of the Lesbian Organization of Toronto (LOOT), described the plight of the lesbian mother fighting a child custody battle. The candidates present were challenged to explain what they would do to alleviate this aspect of lesbian oppression. A woman in the audience described some of the services provided by LOOT for the Toronto lesbian community and demanded to know what the candidates, if elected to office, would do to sustain these efforts. The candidates all made informed but positive noises. After all, the *Globe* implied, that was the reason they were there.

This "support" from straight, establishment politicians is all well and good. We should seek it. In fact, we should demand it. But it is not at all surprising that the most mileage made for lesbians in this election came from someone whom we seldom asked what she would do if elected. League for Socialist Action candidate Theresa Faubert was fully aware of her dim prospects for actual election running against Premier Bill Davis in his home riding of Brampton. And it's not hard to guess what she'll be doing long after this election is past — There is a lesbian activist and her "educational campaign"

and her work for gay rights will go on as usual.

Needless to say, Terry opened a few eyes, and encountered her fair share of hostility. Following an all-candidates meeting in Brampton, the *Daily Times* of June 1st described Terry's campaign: "Theresa Faubert committed political hari kari in the first ten minutes of the evening with her declaration of being a lesbian. There are few places where such a declaration would be tolerated and Bramalea is not one of them."

But opening eyes is what an educational election campaign is all about. A description of the campaign in another local paper, *The Guardian*, June 2nd, was much more to the point: "Gay rights are especially important to Faubert because she is gay herself. She cited the case of John Damien, a steward for the Ontario Racing Commission who was fired from his job for being homosexual. The Ontario Human Rights Code should be amended to bar discrimination on the basis of sexual orientation," she said.

Terry, who is a Franco-Ontarian, was also interviewed by French language CBC television about child custody rights for lesbian mothers.

An open declaration of lesbianism by a public school kindergarten teacher involves certain risks. Whatever their sexual orientation or their reaction to her politics, many of Terry's audiences saw her willingness to take these risks as a measure of courage and of serious support for gay liberation and the lesbian community.

Was it worth it? Terry thinks so. "The time is long overdue for the politicians in Queen's Park and the residents of this province to bring the reality of lesbian oppression out into the open and to force people to deal with us."

by Chris Bearchell

July/August



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The BP Review Supplement

Number 9



In *Introduction to Film History 200* they tell you Sergei Mikailovich Eisenstein was the leading figure of the heroic first decades of Soviet cinema, and one of the most influential filmmakers ever. They never tell you he was a homosexual.

He had to do a pretty good job of keeping in the closet during his life — whenever he entered a period of disfavour with the bureaucrats, the whispering always started. Straight art historians, who will tell you they think that an artist's sexuality has nothing to do with his or her art, have done an even better job of keeping him in the closet after his death.

As an artist who was always very cerebral and impersonal in his

approach to his films, Eisenstein is a particularly tantalizing subject for modern-day gay cultural historians, or fag-spotters (as a former roommate used to call me).

A fag-spotter's guide to

You really have to root around in his films to find Eisenstein the homosexual. But he's undeniably there. The value of finding him is not simply in adding another feather to our cap, but in adding to our knowledge of the history and the nature of our oppression, our sexuality and our culture.

The stills I've assembled here are the most useful from the few that are available, but as any survivor of *Intro 200* can attest, a still can do no more than suggest the definition and power of the moving image.

Eisenstein

by Thomas Waugh



Eisenstein clowning on the Czar's throne during the filming of *October* (1927).



Our old friend St. Sebastian

You never have any doubt that there is a lot of erotic energy in Eisenstein's fascination with images of suffering, victimization, and martyrdom. It's not surprising that a gay artist living within a homophobic society should often express him/herself with such images, whether it's the gay Renaissance painters who continually overdid it with St. Sebastian at the stake, or Mart Crowley reveling in the misery of his Greenwich Village laggots in *Boys in the Band*. With Eisenstein, the martyrdom of his revolutionary heroes is always a pretext for an exaggerated, aestheticized indulgence in the ritual agony of the fallen.

During Eisenstein's stay in Mexico (1930-1932), the image of the martyr became a central preoccupation, fired by the blinding sunlight, the death-obsessed Mexican Catholicism, and the poverty he saw all around him. At one point, a fantasy of a martyr under the lash sparked a notebook meditation on the purely aesthetic properties of the image — but the jargon needn't fool anybody; it vibrates with sexual intensity.

For me the delineation seems to stem from the image of the ropes con-

straining the bodies of the martyrs, from the lashes of the whip on the body's white expanse, from the swish of the sword before it makes contact with the condemned neck. Thus the naked line shatters the illusion of space, thus the line makes its way through the colour, thus the law of harmony splits open the varied chaos of form... the whips slash no more. The searing pain has given way to a state of warm numbness. The marks of the blows have lacerated the surface of the body, the wounds have opened up like so many poppies and the ruby blood has begun to flow. Thus the line has given birth to colour.

The image reappears as a motif in the footage for the film that was never to be finished. Another variation of it was the ritual of the *corrida*, the bullfight: a whole cycle of his sketches intercut the image of the martyred bull with the image of our old friend, Saint Sebastian. But for the socialist, as for the Christian, the martyrdom of the hero is only a temporary setback. In fact, an advance in terms of the longer struggle: Vakulinchuk's death sets off a beautiful elegiac sequence of gliding ships and hushed procession of mourners, with a final out-

burst of revolutionary anger among the mourners, which culminates in victory.

Mexican sojourn

Eisenstein was a timid but jovial intellectual who could never be a public homosexual in Soviet society. The way his contemporaries, like Jean Cocteau or Gertrude Stein, could be protected as they were by the polite tolerance of the artistic avant-garde. Even his biographers will deal with his gayness only in whispers and innuendos. One of them has reportedly suggested (off the record, of course) that it was Eisenstein's embarrassing sexual predisposition as much as his political intransigence which led to his periodic bouts of disfavor with the Stalinist bureaucrats. Even as a world famous artist, he didn't fare any better during his brief foray into the West at the end of the twenties.

After a few aborted projects in Hollywood, he attempted a Mexican film, backed by liberal American money and support. This was eventually withdrawn before the film was finished but not before the Mexican night, the Latin/Indian male beauty, and Eisenstein's perception of the Mexican struggle had inspired some of the most breathtaking

Eisenstein's erotic energy often found expression in images of suffering, victimization and martyrdom. Left and top right, two striking, erotic images of death from *The Battleship Potemkin* (1925). Below right, an ecstatic penitent from *Que Viva Mexico* (1931).



unedited footage in existence.

It's also said that he brought back with him a trunk load of erotic footage, apparently shot in Mexican whorehouses, which so offended his sponsors that they let the American authorities destroy it. They were also very upset by his bundles of sketches, which one sponsor called "plain smut." One of them was apparently "a parody of Christian paintings showing Jesus and the two thieves hanging on crosses, the penis of Jesus is elongated into a hose, and one of the thieves has the end in his mouth." All that is apparently left of the crucifix concept and the delightful connotations it has (the identification of religious mysticism with sexual feeling?) is Eisenstein's filmed recreation of a Mexican Passion ritual included among the unedited material. Something the customs officials never did get their hands on: a wonderful snapshot of Eisenstein and a cactus he met one day while strolling through the Mexican desert.

Hero Worship

Parker Tyler states, in his treatment of Eisenstein in *Screening the Sexes*, that "hero worship is a natural part of the homosexual aesthetic myth." Whether



American authorities destroyed some of the most breathtaking unedited footage in existence when Eisenstein returned from Mexico. *Que Viva Mexico* (above) was made from what was left. Something the customs officials never did get their hands on is a wonderful snapshot of Eisenstein and a cactus he met one day while strolling through the Mexican desert (right).





Parker Tyler describes Eisenstein as having "a great personal eye for human beauty, and more especially for male beauty." One can only concur looking at the knights from Alexander Nevsky (1938) (top left) or the sailors in Potemkin (right). But one suspects there is more to it than that. The Marxist world-view which motivated his films provided a natural channel of expression for this "eye." The physical beauty of the male proletarian hero arose from a unique confluence of erotic sensibility and political belief. Above, the courageous union organizers at Strike (1924) take a time off for a dip in the harbour.



this can be accepted as a general principle or not, it is certainly clear that it was part of Eisenstein's own personal homosexual myth. All of his male characters are erotically idealized heroes of great immediacy and appeal — particularly the working class figures that both history and personal conviction dictated as the protagonists of his films.

It is more than a simple question of Eisenstein's "great personal eye for human beauty, and more especially for male beauty," as Tyler puts it: the Marxist world view which motivated his films provided a natural channel of expression for this "eye for beauty." The physical beauty of the male proletarian hero arose from a unique confluence of erotic sensibility and political belief.

Her in hymn

Only one of Eisenstein's seven films shows any interest in or talent for female characterization. This aspect of his work sets him clearly apart from his straight contemporaries, Pudovkin, Vertov, and Dovchenko, all famous for their stirring and complex portraits of women caught up in the process of revolutionary change. Eisenstein's women are usually the barest of shadows, stereotypes, and walk-ons in a predominantly male

universe. In *Ivan the Terrible*, the two significant women are crudely one-dimensional caricatures, a blonde madonna and a repulsive ogre. The exception to all of this is Maria Lapkina, the real-life peasant whom Eisenstein starred in his 1929 hymn to collectivization and rural progress, *The General Line* (Old and New).

Maria is presented as an implicitly androgynous and childlike woman, vividly detailed in flesh-and-blood terms. Posed, grinning behind the wheel of the collective farm's new tractor, she has none of the softer feminine touches that the straight Soviet filmmakers gave to even their women machine-gunners.

Drag finale

Ivan the Terrible (1944-1948) was Eisenstein's last great film, a three-part epic interrupted by his death. It is rightly regarded by Tyler as the richest resource for the fan-spotter. There may be more of Eisenstein's gay/hero-worship in his stylized portrait of the powerful tyrant Ivan (right), usually seen as a Stalin prototype. But there are a lot of other things going on too. The pretty, blond, effeminate Vladimir (centre), a cretin set up by Ivan's rivals as pretender to the throne, clearly comes across as a

negative gay stereotype (here he is seen being dressed up in the czar's trappings so that a waiting assassin will kill him instead of Ivan). As Tyler says, Vladimir is as pretty as a Hollywood starlet, and is portrayed by Eisenstein as a witless mama's boy, constantly pursing his lips and batting his eyelashes.

Gay artists have often been able to express an explicit interest in homosexuality only within the safe limits of the dominant stereotype of posessed as evil and decadent — look at Visconti with his gayness-as-fascism trip in *The Damned* and his gayness-as-plague trip in *Death in Venice*. Stalinist Russia was no exception, and the character of Vladimir constitutes the only direct reference to homosexuality in Eisenstein's entire career.

The handsome young bodyguard on the left, Fyodor, is also of great interest. His is a more traditional kind of butch beauty than Ivan's stern, angular good looks. At the peak of his power, Ivan has surrounded himself with a troop of gorgeous young soldiers (in actuality they were played by an elite group from the Red Army, chosen by Eisenstein for the film). Their presence on the set sent nervous ripples through officialdom. Part II of *Ivan* bursts from black-and-

white into a garish colour climax centering around this troop, the Oprichniki, and their leader, Fyodor. Tyler describes it well:

What happens in the lively revel held by Ivan as a rather paganish prelude to midnight mass is that among all the male dancers we see a single ornate female figure wearing a mask and breastplates from which strings of beads pour. She is very much the center of attention from the male dancers as Ivan looks on with a subtle but fascinated smile. Then there is a climax to this jumping and whirling: all stand transfixed in pose. At this, the peasant girl is seen to remove her mask. The person revealed is the handsome, virile young leader of the Oprichniki.

Fyodor of course. The most beautiful of all removes the mask of femininity, throws off his drag for his czar. We could be forgiven for seeing this fantasy as an appropriate climax to a career in which Eisenstein the homosexual had to hide behind Eisenstein the intellectual, the aesthete, the politician, and the survivor.

Film stills from *The Museum of Modern Art/Film Stills Archive*. Citations in reference to the Mexican film are taken from Yon Barnis, *Eisenstein*, Indiana University Press, 1972.

Eisenstein's female characters were usually the barest of shadows — walk-ons in a male universe. The exception was Maria Lapkina (left) in *The General Line* (Old and New) (1926). An implicitly androgynous peasant woman, she has none of the softer feminine touches that the straight Soviet filmmakers gave to even their women machine-gunners.



Left, the pretty, blond, effeminate Vladimir in *Ivan the Terrible* (1944-1948) clearly comes across as a gay stereotype — constantly pursing his lips and batting his eyelashes. Vladimir constitutes the only direct reference to homosexuality in Eisenstein's entire portfolio.

Books

Playing the Game:

The Homosexual Novel in America

Roger Austen

Bobbs-Merrill, 1977, \$10.75, \$7.25 (pbk)

Because of "homophobia," Roger Austen argues, American gay writers of fiction have had to conceal and contrive. They have "played the game" by disguising their characters, by pretending to be outside observers, or by working through a code system. This is the reason that public awareness of gay fiction does not exist in the same way that it does for, say, black fiction or Jewish fiction.

In an extensive survey covering the last 100 years, Austen sets out to correct in this situation by analyzing those works of fiction which have major gay male characters or situations. He has pulled off a remarkable feat of detection by uncovering scores of little-known works, tracking down their often pseudonymous authors, and providing for the reader capsule summaries of plot and characterization. One must admire his stamina and endurance that enabled him to survive through the long and boring hours that must have been spent reading these texts in the attempt to discover something about gay history. Fortunately, Austen was able to draw on two bibliographies in the field, by "Noel I. Garde" and Ian Young.

Austen's work is extremely valuable and will provide a major stimulus to further research. At least a dozen topics mentioned by him could easily become the subjects of critical analysis and biography, in fact, Austen himself is already well at work on a project that derives from this study, a book-length work on Charles Warren Goddard, a 19th century novelist and author of *South Sea Idylls*, convert to Catholicism and ardent admirer of Whitman. This will be important because it is increasingly clear that although not really the subject of this present book, that gay artistic, literary, and intellectual circles not only existed but flourished in 19th and early 20th century America. Perhaps study will even be initiated into the circle of idealists, aesthetes and "vagabonds" that surrounded Billie Gorman, grand old man of Canadian letters, in Boston between 1890 and 1915.

About half way through the book, Austen asks what seems to me one of the central questions: "Does the homosexual novel in America not of necessity exist because it has not been written by gay authors or because it has not been recognized by major critics?" Austen's answer to the question is that "the greater burden of the blame must rest on the shoulders of the critics, who, after all, have made up the rules." While it is true that many critics have been at best dismissive about the existence of a positive portrayal of homosexuality (and at worst, vicious and destructive), Austen does not seem to me to have made a fully convincing case that gay authors have written unskillfully neglected gay novels. My own view is that, with few exceptions, the gay novel as a genre has not been written in America.

Austen sees the lack of a gay American novel as being due to the influence of Puritanism and the lack of an aristocracy. American writers were inhibited "compared with homosexual novels abroad." It's not clear to me to which "foreign" novelists he has in mind, perhaps Andre Gide, or Thomas Mann. But certainly they and the great novelists such as E.M. Forster and Marcel Proust, would suffer under his analysis. Austen confesses in his preface that he will have to limit his discussion to the "admittedly reductive terms of sexual signification and explicitness." Well, they are reductive. They would, as I have noted, restrict our discussion of Proust to one or two brief scenes (the Baron getting whipped, Mile Virtuel and her friend) and totally ignore any of the other important ways in which Proust is a "gay novelist," whatever that means. And, in fact, Austen seems ready to dismiss Proust on the grounds of the "Albertine strategy," the theory that Proust transposed the sexes of his

characters. The dangers of this approach can be seen in Austen's discussion of Herman Melville, which is almost entirely restricted to *Billy Budd*, and the mention of a single scene in *Redburn*. But if Melville's homosexuality means anything in the development of his art and his consciousness, then that significance can be linked to explicit scenes of sexuality. Type is a gay novel, so *Moby-Dick*. It is not "who does what to whom." That matters; it is how our perception of our sexuality and its relationship to the political universe affects how we see, how we feel, how we think, and even how we fuck.

Austen's treatment of "classical" American literature covers 1840-1930 in the first chapter, entitled "The Dim

Past." It is the weakest part of the book. Despite Leslie Fiedler's celebrated discussion of male friendship in Fenimore Cooper, Austen gives only a paragraph on Jack Tier, a sexual dispute novel. Walt Whitman is mentioned only for his temperance novel, and no attempt is made to place that work in the context of Whitman's career. Horatio Alger, a minimalist decried for his homosexuality, and the prolific spokesperson for achieving success through friendship with an older man, is relegated to a footnote, despite the fact that his novels were an essential part of a formative myth of America. Only Henry James's *The Poet* is mentioned, and other works on gay themes are passed over in silence. And, finally, we are told

that Hart Crane's *The Bridge* "had to be written from an ostensibly non-gay point of view." *The Bridge* is, in fact, narrated from a number of points of view, not one, and seems to me to be very cleverly committed to an androgynous vision which for Crane was inherent to his homosexual quality. Again, none of this can be discussed because it is not explicit. But how can one ignore Crane's vision of redemption in a subway man's room or his final code to Orpheus, surely these are pertinent because the authors "play the game" and deliberately leave it unconsummated. For instance, Austen says of *Other Voices, Other Rooms* that "in actual fact Truman Capote avoids having his main character come to grips with the problem by keeping his thirteen-year-old safely prepubescent." In other words, there is no sex. But surely the question of Joel's pubescence is not central (anyway, how many boys of 13 are prepubescent?). The important point is Joel's initiation into the world of Uncle Randolph, which, since Uncle is in drag, is also the initiation into the mysteries of sexual identity and into the wondrous world of love and the pain that entails it.

Does Austen expect Joel and Uncle Randolph to make love in the garden? Austen's book is strongest in its discussion of works that are little-known. His discussion of *The Young and Evil*, whose authors, Parker Tyler and Charles Henri Ford, surrealists and avant-garde literary, "used the opportunity to match their subject matter to a style that was as spirited and amusing and free-floating as any of their characters," reveals a previously unknown work and conveys some of the excitement that Austen himself must have felt when discovering this early, magnificent example of "camp." Style is important. *The Gaudy Imp* (1956) was "a breezy star-spangled poem in praise of hunting, finding, and loving a gorgeous muscular male with black hair."

Austen is amusingly tongue-in-cheek, and delights in using puns, such as, "The Folded Leaf, Abnormally Nipped in the End." He sums up the changes wrought by Gore Vidal: "In the nineteenth century males could kiss each other but not disrobe; in the twentieth century they could undress together but not kiss; in *The City and the Pillars* they do both." The point is well taken, yet the flippancy conceals the seriousness of Austen's observation. But, to some extent, his own book seems to reflect the same 20th century dilemma. Are we now too hasty to see friendship as merely sublimated sexuality? Is John Rechy more "honest" than Melville?

It must be said that Austen's strength is not literary criticism. He almost completely ignores recent scholarship on Jack London's sexual life (in *White Fang*). He is far too harsh on Giovanni's Room, which he misreads by seeing David as James Baldwin's "persona." Because David betrays Giovanni does not mean that Baldwin does. And I find incomprehensible Austen's comments on Isherwood, whom he views as a "light" novelist. He finds Isherwood playing it safe in *The Berlin Stories* and comments on the "happy nonchalance" of *A Single Man*, a work that I find extraordinarily moving and essentially "about" being gay, at least in terms of the social consequences. Austen means that Isherwood has avoided the "problem novel" approach. But he misses the novel's central concern with identity.

Despite these objections, *Playing the Game* offers an invaluable reference guide, and one of the first attempts at a gay literary criticism. It begins to raise questions about the relationship of gay themes to well-known popular genres such as the war novel or the tough-guy novel. It does not answer those questions, but it will, I feel, continue to be the "springboard" that Austen intended to write. Even as I disagree with specifics, I am grateful to Roger Austen for having initiated the debate.

by Robert K. Martin

JACK THOMAS

The Felice's Lover

The police stop me on the street, knowing I am your accomplice. Each time you come back from being fingerprinted and we make love, I look like a leopard.

The Boy in the Blue T-Shirt

If your black, curly hair were a nimbus of fire you could not look more angelic, though your sunglasses suggest it might be the angel of death. Knowing this, you would be pleased. Pulling your fingers from the potato chip bag, you would smile that wide immigrant smile—Greek, Italian, Portuguese?—and lean back confidently on your elbows, the blue T-shirt going taut over your chest. Casually, you would not think that you are dying, that anything dies, or that I may be I, not you, who is the angel of death.

Assent

Matches flare in the cold dark, moving past the heart toward the mouth—fire eaters sheltering in corners along cement stairs in St. Clair Park. The flame at the fingertips says: *Here I am. Here I am.*

Slow footsteps descend the steps, a rustle of dead leaves where trees branch away from themselves to make an alcove over shadows. Where there has been a solitary ghost of cigarette smoke, two coals hover, circling one another, faintly red. Then they go out.

A man could spend his life without coming here, if he were lucky, or unlucky. Frightened and hesitant over why they have come there, police cross the darkness, moving in wherever citizens are stubbed out from a time to time.

From boredom and need we have descended in the cold shelter of night. Flashlight or match, the light streaming from our hands says: *I am here. Moving together the shadows sharpen themselves. The hard part is knowing: Are we police or those they have come for? When shadows cross do we dissolve or spark?*

Lesbian Lives:

Biographies of Women from
The Ladder

edited by Barbara Grier and
Colette Reid
Diana Press, Baltimore, Md., 1976,
\$6.75, \$5.75 (US)

This biographical collection is one of Diana Press' three anthologies selected from *The Ladder* — a lesbian literary review. "Sketches" would be more accurate, however, since the "biographies" range from one to two page capsule comments on Mary Casal and Sappho to only slightly more extensive notes on such women as H. D. (Hilda Doolittle), Margaret Fuller and Charlotte Cushman. The sketches originally appeared in *The Ladder* to satisfy the demand for historical material on lesbians to be used in book reviews. Approximately ninety lesbians are grouped in the book into the following categories: famous couples, adventurers, novelists, queens and their consorts, poets, artists, writers and pathbreakers. Wherever possible, there is a photograph of the subject of the sketch and a bibliography of books about each woman.

For those of us who have not read *The Ladder*, the three anthologies produced from it are a welcome introduction. *Lesbian Lives* might be particularly appealing, however, because it is a biography — biographies being second only to book reviews in popularity. Of all the forms of non-fiction, biography can be the most stimulating because, in theory at least, it is closest to life. Even a poorly written biography usually manages to convey something of its subject's personality and experience. Though the sketches in *Lesbian Lives* vary in quality as well as length, and are sometimes exasperatingly autistic and superficial, both the personalities and experiences of most of the women come through and make one want to read more about them.

There are the "Ladies of Llangollen," for example, Eleanor Butler and Sarah Ponsonby, two Irish women who, in 1779, settled in a small Welsh village where they spent the next fifty years in a "romantic relationship" (as their abandoned relatives euphemistically referred to their relationship). Marian Evans' amusing introduction to these two eccentric women, as well as the two accompanying reviews of a full-length biography by Elizabeth Mavor, sufficiently kindle the imagination and curiosity of the reader. Fortunately much further reading material is available.

That is also true for the other well-known lesbians mentioned in the anthology, such as Radclyffe Hall, Amelia Earhart, Colette, Wila Cather, Marie Antoinette, Queen Anne and Sarah Churchill, Renée Vivien, and Mary Wollstonecraft. Both their own writings and published commentaries on them are now relatively easily available. This must be gratifying to original *Ladder* contributors, who, in many cases, were introducing in their sketches women about whom little or nothing was known at the time. More information about other lesbians, perhaps not so well known, such as Mercedes de Acosta (intimate friend of Gertrude Stein), James Barry (James Miranda Barry, the first British woman doctor), and Doha Maria Leopoldina (Brazil's first empress), can be tracked down through the references given in this anthology.

And for Canadian nationalists, the Mazo de la Roche and Franklin Thompson (Sarah Edmondson) sketches will be of particular interest.

One piece that seems inappropriate to the book's purpose but will be of special interest to contemporary music buffs is "Pauline Oliveros' short essay on why there have been no 'great' women composers. She also includes a list of some of her own recordings, and those of other contemporary women composers.

A book of so many parts cannot be done justice in a short review. Sketchy though the "lesbian lives" it contains may be, the anthology is a useful and valuable introduction both to *The Ladder* and to a multitude of attractive and fascinating women.

by Jean Wilson

Two Women:

The Poetry of Jeannette Foster
and Valerie Taylor
Photographs by Eunice Militante
Womanpress, Box 59330, Chicago,
Ill 60645, 1976, \$3.25

Sapphic Songs:

Seventeen to Seventy
Elisa Gidlow
Diana Press, 12 W 25th St,
Baltimore, MD 21218, 1976, \$3.50
A common misconception about lesbian poets is that they are a recent phenomenon and have only sprung into being with the proliferation of feminist presses. Many of us have made the same error concerning lesbian writers that society has always made about women artists in general. If there are any, why don't we see their works? The poetry of Gidlow, Foster and Taylor proves that lesbian writers have always been alive and well, whether or not their work has been easily accessible.

All three of these poets are women who grew up and who searched for their lesbian identities without the support of the gay liberation movement and the benefit of free access to information about female homosexuality. Foster confesses to being born sometime before the turn of the cen-

tury. Gidlow was born in 1898, and Taylor in 1913. The poetry in these volumes dates from 1914 to 1975, and documents not only changing poetic tastes, but a growth in courage and openness and confidence on the parts of the poets themselves.

Both Foster's and Gidlow's early poetry suffers from the sort of deadly seriousness that plagues beginning poets — the poems are full of vows to goddesses and hymns to love that speak more of rites and temples than of actual human experiences and emotions. Foster is less guilty on this count than Gidlow. When she writes of Sappho or Aphrodite, she writes of women who have all the spirit of their own, not of some abstract ideal. Foster is also technically more adept than Gidlow, who more than occasionally lapses into unimaginative and cliché-ridden language — "Candles of my desire", "A harp in anguish for the player's touch", "Silken thighs", and the like. What hurts most about such language is that it resorts to standard male imagery of love, which is bad in and of itself, and worse when used to describe lesbian love.

Taylor's poems, unlike the others, are not dated, which is unfortunate. We are told that they were written between 1940 and 1975, but it would seem that most of them are recent, given their more explicit

content and diminished interest in standard poetic forms. A poem such as "After", which begins "Impossible to get closer / than the smell of you on my hand / after the bed is made," obviously is not a product of the twenties or thirties.

Since Taylor is the youngest of these poets, it is doubly disappointing that she also fails to deal much with new forms, images and language that are not dependent on the male poetic tradition. It is true that all three poets write explicitly of lesbian love, which is hardly considered traditional poetic content (despite Sappho), but they try to express their thoughts in traditional forms and through traditional images, and consequently fall short of a truly female aesthetic. This is not to say that these poets are inadequate, only that they grew up poetically at a time when no one thought to question the male tradition in poetry. They have performed an invaluable service in breaking down the taboo on content, making it possible for poets such as Adrienne Rich and Olga Broumas to forge a female tradition in poetry.

As Picasso said to Stein, the first generation can only make something that is new. It is up to the second generation to make it beautiful.

by Daphne Kutzar

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LESBIAN LIVES



Photo: Margaret Thorne



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Tapestries

Lesbian Poetry

If you're a lesbian feminist/activist and interested in the literary angle, you can't afford not to read Martha Shelley's *Crossing the DMZ* (Women's Press Collective, 525 Broadway, Oakland CA 94618, 1974, \$2.00) which contains essays, amongst them the well-known "Gay is Good," and a collection of poetry. As a poet, Martha Shelley is less radical than as an essayist, and in no one's estimation would she be considered a stylistic experimentalist. Her adherence to more traditional free verse patterns, and her insistence on avoiding rhetorical gesturing, are positive virtues. Almost all the poems are low key. Writing of her meeting with a straight feminist in "To a Sister of a Different Persuasion," she condenses the essential gay-straight disparity into a crystal image with another image, that of the archetypal tribe:

We meet at lunch. Your hands
Are oily, still. I dare not inquire —
But our eyes meet, and I know
You are my enemy. (Woman) desire.
Who cannot love me. I may not ask nor know.
Divided first by destiny.
We are determined by ancient laws
Of honor, and love's rivalry.

Sister-enemies now because of their different sexuality, the "newer" rivalry thus comes into play. Unless you're watching closely, the image passes you by, in all it's lovely simplicity.

These Feelings of Love, Life and Loneliness by Kathleen Wakeman (New York: The Print Center, Inc., 1974, \$2.12) is stylistically more experimental than *Crossing the DMZ*. Some of the poems are marred by little images and dictionism — discussing emotional states rather than dramatizing or evoking them — and just bad lines:

A lake can change in a short while
As can a person's smile.
For everything around us is muddy & mixed-up.

As you and I go down & up.
The best poems synchronize sound and sense in some interesting melodic patterns — "The Bell" and "Wind" are good in this respect, and are technically competent. The poems are of varying calibre, and the most personal ones are not always the best. Amongst the good images like

The leaves of your hairy
have fallen off.
Your body present
has withered away;
gone to another life....

one can also find homophobic phrases, and occasionally doggerel like the book's concluding poem, which says

I look out my window
and what do I see
Your my you
lookin' back at me.
Well, it's a poem....

Anthologies usually contain either the showpieces or the most desultory productions of the poets, and by and large are to be avoided like the plague. *Collective Image* (Women in Distribution, Box 8888, Washington, DC 20003, 1976, \$2) is an exception to the rule, however, and if you want good light reading it's worth the small investment. Of the six lesbian poets, Lee Lilay is the best, and her last poem "They watch Me With Radar" is superb, with its typical lines like

I am the one who could not conquer. I loved
them and had to force for them further.
There were a hundred men out there like them
They could not shut behind the door my
presence.

I haunted them in sunlight
unafraid of hands
grabbing or hidden in pockets.
I am the one they could not live.
Never having been met by
a single rose or wilted myrror.

Lee Howard runs a close second with "Old Shoes" and "It's a Long Way to Here." In all it's not a bad time book. *Collective* had a poor proofreader, though, who allowed numerous spelling errors and such to slip through, it's maddening. *Traces: Alberta Women's Poetry*, ed. Terry McLeod, 1975 (order from: Eleventh Books, 10737 95th Street, Edmonton, \$2.50) is an (unlisted) lesbian anthology and not at all representative of Alberta poetry, so the title is something of a misnomer. The graphics and the book's

format are delightfully ingenious and feminine, but the poems are not especially good, perhaps excepting Gail Chase's contributions, and definitely excepting Trish McFee's "My real fantasy" or "Instinct of planning," both of which sustain a sort of mad image patterns. Good insights into the lesbian state of existence too — both the exultation and the fears — In these, and numerous other poems, it's one of the few lesbian books to "happen" in Western Canada, too, and though it could never be called a "major" work, it may be worth looking at.

TRACES



Marge Piercy's new book, *Living in the Open* (New York, Alfred A. Knopf, 1976, \$4.75) is undisputedly the work of a mature poet. Her fifth book of poetry is a spiritual autobiography delineating the forces which motivate and shape her identity.

Transcending the merely topical, her poems are profoundly individual, and informed — "The taken women" reveals a consciousness sensitive to any single trend — and the dangers of adhering to trends. It is one of her best. The distinctive love poems are exquisitely controlled. "Loving not packaged in couples/shivers cracks down the closed world, the nuclear egg of childhood, radioactive stone/ at the base of the brain." "I am thirsting for your hands/ light as water on me / Your shadow is caught in my lashes/ I cannot blink free of its web."

The apocalyptic final section leads on to the prophetic. Amazingly, it manages to escape being didactic or rhetorical. One concludes knowing what you have met with that rare gift, genius.

Judy Grahn's long poem, *A Woman's Taking to Death* (The Women's Press Collective, 9251 Broadway, Oakland, CA, 1974, \$1.75) lacks the theme of injustice on numerous levels. Apocalyptic narrative, the poem presents a series of image-ports drawn from life, reading, and imaginative experience. Some of the images are impressive, as "My lovers teeth are writing poems/ lying above me / my lovers muscles are rope ladders under my hands," but the long poem has a few weak spots. The addresses to death are awkward, and the conclusion is therefore marred. Overall it's readable, though not as readable as Edward the Dyke, an earlier book.

Judy Parker's *Pit Stop* (Women's Press Collective, 1974, \$2.00) contains well-written poetry and good humour, as well as a few poems which add little to the whole. The best are arresting in simple and direct. "My love is a woman" — "Snatches of a Day" and "Best Friends" are delightful poems of indelible love and sincerity. "Pit Stop" has an interesting beginning, but falls flat when it attempts to become a drinking song. "The What Liberation Front?" is candid good humour at the expense of liberation clichés. Unfortunately, several others are imageless statements which could as easily have been expressed in prose. The author of *Child of Myself* has given us a limply book, however, not a spectacular one.

by Judith Crews

Theatre

More on the "Boys"

One's reaction to *Boys in the Band* these days pretty much depends on the audience one suffers through with. Of course the play is ludicrous — ludicrous as art, ludicrous as psycho-sociological commentary — but informed gays go expecting that (or soon discover it, shortly after the curtain rises). It's really the audience that determines whether one, having dismissed the play, can sit back and relish the one-liners (admittedly not the most rewarding sort of theatrical experience) or whether one is driven to acts of protest, like leaving noisily or shouting to interrupt the "entertainment".

On the evening that saw Toronto Truck Theatre's production of the Mart Crowley play, the audience was most eclectic and, except for a couple of giggling high-school kids, very attentive. There were several gay people present as well as numerous young straight couples. They all seemed genuinely moved by some of the performances — David Moulday as Emory describing his adolescent career designing for the senior proms, for example — and tickled by the camp humour. There were no anti-gay demonstrations, no boos for the gay villain, Michael (who should be roundly booed) nor cheers for the straight friend, the winning party Alan.

Just a few nights later, however, some of my colleagues attended the play and the audience, a class (read pack) of suburban high school kids (15-18 years of age) actually cheered when Alan, "forced" to play Michael's truth game and call out the person he's ever loved, calls his estranged wife. There were reports of girls hiding their eyes at the sight of men touching and derisive comments from the boys. The first response of my friends was to disclaim loudly any connection with what was happening on the stage. In fact though, they batted it seems that this swayed by still had some sting left — at least in the Dark Ages of suburban adolescence.

For the actors performing in *Boys*, the play provoked little conflict. Moulday confessed some initial trepidation at playing what he thought was just another stereotypical faggot, but he found himself drawn in by Emory's "humanity"

when describing what they saw in the characters they played; some even compared the characters' neuroses favourably with their own. As Christopher Gurnethingham (Donald) said, "He's very close to me, except for the sexual orientation: neurotic compulsion not to succeed, fucked-up family.... But all of them refused to see these preferences as springing from their sexual preferences, as Crowley obviously did."

When I queried the "boys" about the lack of balance in the play, about the fact that there is no one to offset the vicious self-hatred of Michael, one of the actors cited Larry, the commercial artist who commands of the world and his lover only the right to live his life on his own terms, as evidence to the contrary. Several also made the point that Alan, the token hero, is no shining representative of "normality" and, it's true, Alan isn't (especially as played by James Aldridge), but is it enough to mitigate the compulsive self-hatred of the others? Even if Crowley had intended Alan as some sort of balance, that line, the famous one that begins "Show me a happy homosexual....", remains unavenged.

In the course of interviewing the actors, I soon discovered that the reason for their unflinching support of the play — was not really philosophical at all but predictably — theatrical. No matter how contrived and trite the situation may seem to us as gay people, the characters are fine fodder for actors; Michael, Emory, Donald, Harold and Alan give them something to get their teeth into. In times like these when actors get little chance to play anything but ciphers or cartoons, you can hardly blame them for accepting the challenge with relish.

Yet their (nab) (or refusal) to confront the play philosophically raises the question of artistic responsibility. Of course, no one can hold the Toronto Truck Theatre cast to blame for *Boys*, but I think — and so, particularly the gay ones, have more than a passing responsibility to examine the effects such a play might have on an unopinionated audience (like the one my colleagues were part of) whose only sense of self-assurance comes through the oppression of others. Whether they like it or not, their performance does not doubt contribute to the reinforcement of numerous latent and not-so-latent prejudices still held by many people who saw the play.

The real blame belongs on Crowley's shoulders. He (not his alter-ego Michael) is the real villain in *Boys*, a vulgar, exploitative writer who would, one presumes, sell his lover for a camp joke or box office hit. But in the (almost) decade that has elapsed since *Boys'* debut, nothing has been done to right the wrongs Crowley has done to us. Yes, there have been plays on gay themes — good ones, too, like Lee Barton's *Nightride*, a little known but powerful pro-gay play produced in New York in 1972 — but there have been no major theatrical statements on the gay experience. The most eloquent gay voices in the contemporary theatre have been relentlessly silent on the subject (or as good as), voices like those of and Christopher Hampton's; others, like Terence McNally in *The Ritz*, still dribble in Crowley's old territory while Tennessee has finally done himself in with his "50s vision of homosexual angst (*Small Craft Warnings* and now it would seem *Vieux Carré*). Where is the playwright who will write the outspoken pro-gay play if these men will not?

But perhaps I'm just to ask, where is the audience for such a play? Does it exist? A handful of gay liberationists cannot support such a play alone; the whole gay community has to be willing to rally behind it. We've been thrown crumbs too long and unless we speak up, crumbs are all we'll get: gay characters here and there but mauling themselves and one another, putting down the gay experience with a joke or a sob or a pill. Until gay people (theatre and stage) resist the traditionally negative images that lurk in the shadows of Crowley and a predatory media project of us, the sort of play spoke of will have no audience. If we don't resist these images then what can we expect of a pack of uneasy, confused school kids desperate to hold onto their precarious sexual identities?

by Graham Jackson

The Ivory Tunnel



Small Press Books

As on Shurin's "Eroticism of the Straight/Mad/Demon," a widely-circulated broadside a few years ago, was one of the more successful poems expressing the sexual politics of the 70s. Shurin's new book, *The Night Shift*, though strong in its gay and feminist politics, is most affecting when it delves back into the ancient mysteries, hexes, incantations, the vegetable kingdom of earth and Pan, music and the blood.

Shurin can give new vividness to folk art metaphor, as he does in the book's first poem, "A Waist"

What remains
is a waist — a white path
chewed around an apple.

...But I drank from a bronze vase.
Held on to pelvic bones
and swallowed the narrow road

of your waist.
Your waist and his...
his nose with that gold ring.

The book, \$2.75 from Gay Sunshine Press, PO Box 40387, San Francisco, CA 94140, has a strikingly effective four-colour cover by Frank Holbrook.

In recent columns, I mentioned Dan Diamond as one of the best of the new poets. His first book, *Champagne Brunch*, contains several of the poems here's read so effectively at the New York gay theatre. The Glances, "Recognizing Sadistic Tendencies," "Bowery Flirtation," and "The Good Luck Shoes" about a frightening encounter with a newly released convict on the street, are strong, clear poems with no hint of gimmicks, that come through on sheer perception, narrative skill and awareness of the weight and sound of words. That the confessions here — sexual, violent or both — interrupt lighter, more lyrical pieces, adds to the power of the collection. It's available for \$2 from the author at 71 W. 71 St., Apt. 2E, New York, NY 10023.

Artist Sidney Smith has published two delightful booklets of his drawings, each telling a short story in picture form — one an encounter between two adolescents, the other a fantasy of a young boy's life and rebirth. You can get both for \$4 from Sidney at 1502 President St., Brooklyn, NY 11213. The supply is limited and these are sure to be scarce collectors' items before long!

Issue 19/20 of the Toronto literary magazine *Isis* is given over to "Erotics" — poems, prose, and graphics. Especially intriguing are Tanya Rosenberg's photos and some good gay S/M drawings by Ken Doll. The issue is

\$4, from A Space Gallery, 85 St. Nicholas Lane, Toronto.

Robert Peters has published some 14 books of poetry over the past ten years, as well as editing the letters of the Victorian scholar and homosexual rights advocate John Addington Symonds. Peters' new book, *Gauguin's Chair* (\$4.95, Crossing Press, R.D.3, Trumansburg, NY 14886) provides a "Selected Poems 1967-1974," a good introduction to his work, with an interview and a bibliography thrown in.



Other new poetry of interest: *The Heavenly Tree Grows Downward* by Gerald Lansing (\$4, N. Atlantic Books, Route 2, Box 135, Creamery Rd., Plainfield, VT 05667), and *Unbeckoned Thoughts, Undressed Fantasies* by William Cody (\$1 from the author, 1712 Cleveland Ave., Charlotte, NC). Moods, a short collection of prose pieces by Raymond Ransky, is quite unremarkable. When one of the characters, Link, picks up a fellow in Queen's Park, Ransky's language reads like a police blotter: "He accompanied his contact to the latter's room.... and so on. The story ends, like a queer novel of the 30s, with Link's suicide after his lover's death. Moods is \$4.95 from Vantage Press, 516 W. 43rd St., New York, NY 10001.

The small anarchist magazines published by gays are worth sending for: *The Storm*, now in its fifth issue, is edited by Mark Sullivan and his companion Jim Kernochan. The next issue to appear will be a gay double issue. Price is 55¢, \$2.75 for sale. From the editors, 272 Columbus Ave., Apt. 2E, New York, NY 10023. *The Gay Anarchist*, whose editorial by Mikhail Irtin, proclaims "the wholeness of each individual, and resist(s) the fear and deceit that separate us from our own inner reality," is 42¢ an issue from the Libertarian Socialist Gay Caucus, 6326 Lexington Ave., Ste 120, Hollywood, CA 90038.

Dylan Young
Body Politic/21

May 1977

Dear Mom + Dad,
Miguel and I like
to put our dicks
into each other's
bums and mouths.

Love, Gary



Books

Some Angry Summer Songs

John Herbert

Talnoob's, 1976, \$3.50

It seems hard to believe that *Some Angry Summer Songs*, a collection of four plays written over the last twenty years, marks John Herbert's first release by a publisher in Canada. It is also the first gay play anthology published in Canada. For until recently, Herbert was the best known playwright in this country and he still is the widest known Canadian playwright abroad.

Herbert's contribution to Canadian theatre and drama was belatedly recognized by the Toronto Drama Bench by awarding the 1975 Chalmers Award for Best Canadian Play to the Phoenix Theatre's revival of *Fortune and Men's Eyes* published by Grove Press in New York.

Despite this belated award of hands, Canadian critics — and this applies to the gay press as well — have still not forgiven Herbert for being himself and expressing his life's plays in reaction to his environment and life experience. I suspect the reception of *Some Angry Summer Songs* will confirm this. Paradoxically, at every time when gay artists are attempting to reconstruct their own history and past lifestyles, Herbert has been attacked in the gay press for speaking character and situations deemed bordering on the reactionary.

Yet what Herbert presents us within his plays is simply life as it was, has been conceived over the last thirty years. The outrageously bitchy dish washer Queenie in the first sketch *Pearl Divers*, for instance, will be found offensive by those concerned with only presenting "positive" gay characters. What such concern at offending essentially straight society overlooks is that loudly flaunting a "homosexual" as Queenie does was probably the way of asserting one's gayness during the fifties and sixties which *Pearl Divers* reflects. Herbert himself worked for years in restaurants, supporting his unsubsidized Garret Theatre in Toronto from 1965-1970 with his wages as a writer.

Pearl Divers is thus no carelessly tossed off of the imagination. It derives from Herbert's own experience and works comically and theatrically because of its rootedness in life. The character fish Mary in the play who gives Queenie a job despite his outlandishness furthermore creates a working class gay solidarity that is decidedly radical.

In *Beer Room*, set in a downtown bar in Toronto much like the Parkside Tavern, various characters flirt with one another and philosophize about gay life. In *Close Friends*, a more personal, nostalgic and theatrically effective portrait, two former lovers briefly drift together again to explore their failed relationship and drift apart again like fading memories.

But probably the most interesting, autobiographical and significant play in this collection is *The Disrupter*, a brilliantly vicious encounter between the world-famous Canadian actress Monique Domique and the great-minded critic Rudolph Nabok who has just once again destroyed her career in Canada with his uncompromising reviews. Monique is of course Herbert himself, Nabok a composite of the late Nathan Cohen and Ujko Karela. The production Nabok has just destroyed is Herbert's own *Born of Medusa's Boob*, originally entitled *Queen Street* and produced in Toronto in 1972 and set in one of the shabby saloons that once stood opposite Toronto's city hall.

Monique is a thinly veiled autobiographical statement which neatly but brutally describes the impasse between Herbert the creative artist and the provincial negative prurience of the Canadian public and critics.

Herbert hasn't written a new play since 1974 and probably will abandon the stage until he can find an understanding and appreciative audience. One would hope this appreciative and understanding audience would at least be found in the

gay community whose concerns and aspirations Herbert has been the only one to consistently dramatize over the last twenty years.

by Anton Wagner

It is not very helpful to confuse the reasons for John Herbert's lack of support in the gay community with his outcast status in the world of Canadian theatre. There can be no doubt that his irrepressible gay identification — has a personality to deal with — has made him a target of straight critics and that he is people reprob. The most basic reason is a distaste for homosexual values, we know that most people can't handle it well beyond a liberal sympathy level. However convenient, therefore, for them to discover that someone like Herbert is also a bad writer. Much easier, and safer, to be seen as a guardian of quality writing.

I share this assessment of his writing. I find it a difficult position to be in. I myself writing very much for Herbert to write something which can soar beyond the numbing blueprints of low-level theatre. I have yet to see such an artistry or insight. Just because a person writes honestly about his/her experience is no reason to automatically assume s/he can do it well.

It is quite possible that Herbert's plays will one day be seen as historical artifacts of the 50's gay play. But it is equally likely that they will be seen as impossible to view them with such detachment now. As long as gay people are denied any meaningful access to the media, we have every right to be angry — yes, angry — about the one-sidedness of the current representations of us on screen, stage and page. And if a gay person knowingly creates for it, why should s/he be exempted from criticism?

—Ed Jackson, Review Editor

Evesong

Maureen Duffy

Sappho Publications, Sappho Basement, 20 Dorset Sq, London NW1 6DB, England, 1975, \$2.25 (including surface mail postage).

The Ancient

and other poems

Judith Crewe

Catalyst Press, 315 Blantyre Ave, Scarborough, Ontario M1N 2S6, 1976, \$3.50

Maureen Duffy is a British writer known primarily for her novels. One of these, *The Microcosm* (1969), is a difficult and complex work with an explicitly lesbian theme. She has published two previous books of poetry, *Lyrics for the Dog Hour* (1968) and *The Venus Touch* (1971). Both these volumes contain a mixture of love poems addressed to women (or a woman) and poems dealing perceptively and poetically with social issues. In *Evesong* most of the poems explore relationships between women, and the combination of moods and feelings that are possibilities between women loving women. These range from the whimsical mood of the title poem "Evesong":

My love takes an apple bed
apple, apple she puts the bite on you
and I, my love, irresistible, to my, chase
to the violent eroticism of "Pasiphaë":

My headways heavy with animal guilt
with bloodlust to run you down
hold you, between my hooved forepaws
between my cool and steaming snout
to munt among that mound of white lilies
you, my love.

Duffy is an extremely literary writer, and her poems are full with parodies and allusions to other writers. In a brilliant reworking of Marvell's "To His Coy Mistress," the selfishness and brutality of the male poet's insistent approach to a tired lady is transformed into a blend of passion and tenderness in the love of a woman for a woman. Where Marvell would

hear our Pleasures with rough haste
Through the iron gates of Life,
Duffy's response is that

Just to love gives up his place.
Pleasure must honey coze not tear
those tender lips like lilies, like there
mistress and dream in my declining suit
tomorrow we will make him run.

The overwhelming impression left by these poems is one of the equality and diversity in loving relationships between women, where strength and gentleness are equally and simultaneously possible.

Seen through your eyes am nine feet tall
and yet so small I might creep
into your armpit cap, flower
maidenhead.

In the title poem of Judith Crewe's collection *The Ancient* she says:

the new ways
the new ways
prophesy
liberate your language
liberate your language
liberate your language
become
simply.

Within another delight in language Crewe uses patterns and repetitions, isolates and juxtaposes words on the page to simulate the reader or listener to read and slightly altered awareness. The endless and magic possibilities of the language itself become essential facets of the "becoming" and "simplying" as Crewe reveals in such passages as:

words on page
joyous and voc-
up-
springing and breathing vivid
writted vividly
words.

The joy of creating and of discovering one's individual consciousness through creation are contrasted with the sterility of impersonal and purveyed academic work, sometimes "like a record stuck in a groove," and sometimes the

sad moments
when we all
become Casaban.
The moments of liberation and exhilaration in these poems come in the sense of "emerging" of a new consciousness, free of stereotypes and rigid roles:

the process of emergence is the process
and the process
the phoenix
of the complete
and androgynous is complete
of the complete becoming
becoming as a
kind of continuum

And finally, the "becoming" assumes a feminist nature as

the women are poets.
the men are poets.
the women recover poetry from the men
forging anew

the new poetry
of new being.
fury is good
anger and fury
fury and fierce fire
flamed for existence
for forging.

Judith Crewe's poems infuse gay consciousness with energy and vision.

by Jean Kowalewski

The Ancient is available through the Pink Triangle Book Service. See back cover.

An Annotated Bibliography of Homosexuality

Vann Bulough, Dorri Legg, Barrett Elanco & James Kegan
Garland Publishing, 1976, \$75

Reviewing a novel by Charlotte M. Yonge and others, "Oscar Wilde commented that "it has taken four people to write it, and five to read it, and six to distance." That is almost how one feels on examining *An Annotated Bibliography of Homosexuality*. The publishers of this 875-page volume attempt to describe the four authors as "taking an interdisciplinary approach," attempting to "include all literature on the subject, with descriptive annotations of the most important works." Unhappily, these claims fall little short of fraud.

As a bibliographer, I'm only too well aware of the amount of labour that goes into such projects, and of the inevitability of mistakes, omissions and typographical errors. Virtually every bibliography has them. But Dr. Anton Wagner is so tired he has made so many of them (some of which are shockingly careless) as to damage seriously what might, with a little more attention, have

been an invaluable guide.

The "annotations" promised in the title are in fact appended apparently arbitrarily to only a few of the titles. They are quite perfunctory, and distinguished only by their inadequacy. Some say only "Homosexual theme!"

Reasons for the inclusion and exclusion of titles seem a mystery. Thomas Szasz's crucial *The Manufacture of Madness* is not here, but several of his less relevant books are. Rictor Norton's interesting and important study *The Homosexual Literary Tradition* is omitted, while a fair number of tedious tracts is included. Among Norton's titles, *The Deer Park* is listed as *Dear Park*, *Barbary Shore* is listed as *The Barbary Shore*, and the novel *We Are All in Vietnam?* is left out. Gore Vidal's novel *Willow* is listed, though there is nothing gay about it, yet James Baldwin's *Mr. How Long the Train's Been Gone*, an important novel with an inter-racial gay theme, is not. Fiction listings are particularly well done, but the non-conceivable value, like *Dancing Lady's Dong* by one Rich Cummings.

The sheer sloppiness of the work is depressing. One of the compilers, Jim Sheekley pointed out to me, has eight mistakes in three lines! Of my own books, only the third volume of a trilogy is listed, though the other two titles are clearly referred to on the front cover of the book.

Miscellaneous items from magazines seem to have been determined by what happened to be lying around the office at the time, and the list of gay periodicals are largely without even approximate dates.

There are useful elements of pseudonyms: one can discover that Noel I. Garde is Edgar Leon, J.Z. Eglinton is Walter Brown, D.B. Vest is Gerald Heide, Edgar Box is Gore Vidal, and so on. Several are missed out of course, including Diver Drummond (D. Timothy Arch Smith), and the venerable Rich Cummings (T.S. Eliot). An article is provided on the early years of Dne, Inc., and the Mattachine Society.

All in all, the 800-odd pages contain a good deal of useful information, but the preparation of the book is undeniably slipshod that the compilers and the publishers should be ashamed of themselves, especially as they are charging \$75 — far too high a price for such a disappointing work.

by Ian Young

Contributors

Judith Crewe is an Alberta lesbian poet, the author of the recent book *The Ancient*.

Jean Kowalewski is a Toronto librarian currently working on an MA in linguistics at York University. Daphne Kutzer pretends to be a PhD candidate in English literature at Indiana University while writing the *Great American Lesbian Novel*.

Robert K. Martin is a professor at Concordia University in Montreal. Jack Thomas is a California poet who has lived in Italy recently in Toronto.

Anton Wagner is a Toronto dance writer, formerly dramaticurge at Playwright's Co-op.

Thomas Waugh teaches film at Concordia University.

John Wilson is a free-lance editor living on Galiano Island, B.C.

Ian Young is currently working on a second edition of his bibliography *Male Homosexuality in Literature*.



Actors and Shakespeare and Stratford and Us

by Michael Lynch

Shortly before the 1977 Stratford Shakespearean Festival opened, I wrote to five of the principals in the company, none of whom I'd ever met, all of whom I'd been told were gay men, for interviews for this article. None replied.

On June 4, Peter Goddard wrote in the *Toronto Star* that the Festival's 25th season was shaping up very well indeed. "The most recent potential bombshell," he said, "was quickly defused when the Festival turned down a request by the Toronto-based magazine *The Body Politic* to do some interviews."

Goddard continued: "Not that the Festival disapproved of the idea behind the piece, according to public relations director Doug Allen. 'But,' he said earlier this week, 'we were afraid that it would be misinterpreted by the wrong people.'"

Two days later I got a letter from Allen that confirmed Goddard's report: publicity stills, yes, I could have some; interviews, no.

But one ranking official of the Festival did talk with me, anonymously, when I went to Stratford to see the opening productions. You're being naïve, he explained. Actors meet the public directly in every performance. Sure, some of the audience have heard that X or Y is gay. But many haven't. And many prefer not to know. And if a gay actor came out in print, it flattered it so that people would have to know, well, he'd never be credible in a straight romantic lead role again. Audiences would hoot at the Anthony or the Romeo. No, this would place an actor's career in serious jeopardy. Parents might even stop letting their sons attend theatre school!

Since he had no examples to offer, I asked him if Peter Robin's career had suffered since he came out last fall in the *Canadian Theatre Review*. But that's different, I was told, he's in the Toronto underground theatre, you can get away with it there. Ah, teaching for a classic, I asked if Sir John Gielgud had ever been hooted off the stage since his washroom arrest in the early sixties on a "morals" charge. "But how many people had ever heard of that?" was the reply. Here at Stratford, if we sneeze it makes the next day's papers all across Canada. Robin Phillips has enemies, as you well know, who'll use anything to trip him up.

We weren't getting anywhere. I was struck that although I was eager to deal with many kinds of questions about gay images on the Stratford stage, I talk came down, for him, to one: the risks of coming out in print. This, for him, was flouting it.

I admire these actors and directors. I celebrate Shakespeare. But I'm also gay, and because of this a troubled and sometimes troublesome outsider. I'm writing this personal essay to help defuse what I see as the real bombshell, the one that's not potential but actual—the one that denies us a voice, a visibility, a being. Shakespeare is largely on our side, and the forces that closed "his" theatre in 1642, charging it with Sodomy, were no less vicious, are still against us. Sometimes, said to say, they operate within us. Shakespearean theatre is, and since its

"Gielgud, in *The Advocate*, no. 215, says: 'I think people are terrified by the notion of the public knowing they are queer. No one would stay away from seeing them perform, but they wouldn't invite them into their homes. And certainly the women who adore their matinee idols would be terribly upset. They probably are upset now that it's all coming out. Take James Dean! Or maybe they don't yet know where they stand—or perhaps they don't even mind. I don't know.'"

origin has been, one of the battlegrounds for what we now call gay liberation.

So with happy impudence, I dedicate this article to the gay actors and directors at Stratford, in hopes that one day they can come alive off stage, in print, as gay men, even as they are already bringing the gay-positive Shakespeare alive onstage.

And by the way, some of the people I'll mention are straight, so don't assume that anyone is gay by virtue of being named here. If I play along with almost anyone's closet until he himself makes the choice against self-oppression. Meaning, we politicized gay Shakespearians must try to make it less of a risk for the unpoliticized to make such a choice.

Back up a moment. Why do people, every summer, pour into this Festival town of plastic wares and baroque busts? For a pleasant weekend? For the antiques? For picnics along side a pretty lake (with real swans)? For all of the above, plus the aura of middle-class respectability Kutchuk? I leave drop a lot at Stratford, and hear lines like "aren't these flowerbeds lovely?" and "that was such a wonderful play" and "I've always been a fan of William Hurt"—in the same tone, as if the sentiments were wholly interchangeable.

Certainly a lot of what goes on is simply Big Business. The Festival grossed over \$4 million last season, and who knows how much other cash flowed into Stratford as a side-effect. Much of the city's literature, indeed, suggests that the theatre is the side-effect and that the Tourist Biz is the main plot.

Be that as it may, we do pour in, in droves, and almost everyone who comes spends at least three hours, whether alert or dozing, around Tanya Mossewitsch's famous stage that, as she once put it, is "like a tongue thrusting into the audience." So even if, for many, theatre is the cultural wage one pays for a nice weekend in Stratford, it's fair to focus on what happens on that tongue and in the minds of those seated around it.

As a gay man seated there, I am usually invisible, or ignored, by these people. (You can always spot the heterosexuals among them, they always flaunt it so; they don't have to combine their sexuality to the nation's bed room.) But I believe that all the arts teach us, as they entertain, and I know that, of all the arts, theatre has the most immediate political and social impact. Further, that the main impact of the Shakespearean theatre involves issues of social order and sexual politics—and the imaginative flexibility that enables us to delight in considering alternatives.

We know from dramatic theory—as well as from our own experiences in the theatre—that the basic patterns of plays affirm basic patterns in the structure of the society that enjoys it. Plays have a harder time than poetry, say, in crossing culture lines; part of our difficulty, in the West, with both drama or with the Shanghai Ballet's *The White-haired Girl*, is that these do not articulate the social patterns we take for granted. They thus seem puzzlingly abstract and "poised"—and all the while we are unaware of the highly political content of say, *Romeo and Juliet*. A key political-cultural supposition in Western societies is the centrality of heterosexual romantic love.

In Western comedy, for example, comic form nearly always relies upon marriage (heterosexual, so it can populate a new social order) as the fit conclusion. Almost always, too, this involves an authority figure—male—who subjugates an upply woman.



Male-male images from the Stratford Shakespearean Festival. Top: Hamlet (Richard Monette) held by Horatio (Stephen Russell), 1976. Above left: Parolles (Richard Monette) and Brian (Nicholas Pennell) in *A Midsummer Night's Dream*, 1977. Above right: Claudio (Stephen Mach) is comforted by Duke Vincentio (William Hurt) in *Measure for Measure*, 1975. Right: Bassanio (Barry MacGregor) and Antonio (Leo Cline) in *The Merchant of Venice*, 1976.





In Performing *Oscar*, Tim Neil and Robin Phillips costumed Robin Phillips about the 1975 season at Stratford.

Q There seems to be an emphasis in some of your productions on the love of men for men. The choice of *Oscar Remembers*, for instance, suggests a possible interest in this matter. But, in the Shakespearean plays as well, there was an occasional hint in the direction which underlined what could be homosexual import in the text. For instance, the Duke's meeting with Varrus was treated in this way in *Measure for Measure*. And one, left, on setting your production of *Two Gentlemen* that the heroes carried more for each other than for the girls. Why, if these observations are correct, are you doing this as if just to give an artificially new dimension to the play, or do you feel that the homosexual element is actually there?

A For one thing, *Oscar Remembers* was discovered in a Quebec drama festival, chosen for the Stratford Festival and directed for the Third Stage by William Hall. I totally support his choice. It was a good performance and an interesting evening, particularly for a season which also included a play by Oscar Wilde. As for the question of a deliberate emphasis, I think that's a little naive. But one for a director is, first know your author. David Jones, who directed *Twelfth Night*, was right to allow the suggestions in the Antonio-Sebastian relationship. I rightly allowed the suggestion in the relationship and its breakup between the two boys in *Two Gentlemen* as well. There is clearly a suggestion of intimacy in the text of *Measure for Measure*. It's naive of anyone who knows anything about Shakespeare, his life and his work, to assume that it was one way or another, he was so clearly capable of being both. The important notion in all this is the ambiguity of these things of wondering about the oddness of certain phrases and sequences. One just cannot say that the ambiguity is very often part of the play and part of the character.

Robin Phillips (above) as photographed by V. Tony Hauser and (below) starring in the film *Decline and Fall*.



Now, Shakespeare builds on this tradition, and it's not a very self-aware woman or who can feel completely "happy" in the happy endings of his comedies. Many post-Elizabethan productions, from 18th-century rewritings of the plays to 20th-century films, emphasize this tradition. They impose on the plays a high degree of gender-role differentiation. Look at Olivier's 1936 *As You Like It*, and at Zeffirelli's more recent films, for good examples of the firm, firm, firm, firm syndrome. They triumph the male who can tame the shrew.

But such an emphasis cheats us, and downright falsifies Shakespeare. For although he worked within that basic pattern, set against it were two complicating factors: an imagination that was more drawn to the composite social picture than to one which polarizes the authorities and the subjugated, and his intimate connection with a womanless stage. With their multiple plots, plots, frequent doublings and echoes that bridge across the social structure, and the playwright's sympathy for figures from the lowest strata to the highest, one could fairly call Shakespeare's imagination democratic, even though it works with plots

that require monarchs, or other authorities for proper resolution.

With the boy-actress convention, there is a similar paradox: writing for a stage where no women appeared, Shakespeare wrote the most developed female roles, the most brilliant, the strongest, the most feminist women that have come from any English play written. In the comedies, the men may win out in the end but the brilliance and strength of the women is not seldom taught.

The fact of the boy-actresses, one equaled out in school, has been the focus of a number of controversies.

A though some scholars have argued that the audience was led to forget that these were boys and not women, it seems clear that such an illusion was never fully obtained. Indeed, Shakespeare's female roles often raise issues in their dialogue that would remind the audience of the disguise: issues such as transvestism, or gender-role differentiation (bards, no, high voices or deep). Professor Phil Traci, a Detroit scholar who directs the Shakespeare and the Stage summer institute at Wayne State University, argues in a recent article that members of an Elizabethan audience were likely to have recognized by name the boy-actress who was playing the part of the female role in a major repertory company. (Likely—concrete evidence for this, as for much about the Elizabethan stage, is scarce.) In a highly formalized and ritualistic style, "Key evidence" for this was that the male actors could hardly have shown intimacy, onstage, with the boys. Harley Granville Barker argued that the "cruder phrases of the emotional trial-fire between male and female" had to be taken for granted, because the dramatist would never set the boy to do anything ridiculous or embarrassing. "But the Canadian novelist and academic Robertson Davies—whose first published book, *Shakespeare's Boy Actors* (1981), remains a key text on the subject—showed that stage directions implied in the scripts argued for not only caresses and embraces but also kisses between the boys and the boy-actresses. "There can be very little doubt," Davies wrote, "that the boys were skilled in the means of presenting love, whether romantic or comic, upon the stage, and it is unlikely that it cost them anything in embarrassment to do so."

Yes, there was intimacy. In the most prominent modern all-male production of a Shakespeare play, Clifford Williams of the National Theatre Company of Britain, in 1974 a revival of it played at the O'Keefe Centre in Toronto, just as coolly.)

A final point about the boy-actresses. Shakespeare's language seems owing to them, as well as to the comic gender-role shifts many of them engaged in. (The boy who played Rosalind, in the shillest part of all the boy-actresses, was the same person as himself as a man and then pretended to be a woman.) Julius Desbrière's book *Shakespeare and the History of Women*, published in 1975, argued that "Obliged to convince the audience of the boy actor's femininity even when he looked, because of his disguise, exactly like the boy he was, Shakespeare and his fellow playwrights created a femininity to outlast the boy actors' changes of costume. Not having a natural woman on the stage, the dramatists concentrated their attention on suggesting the real nature of women."

The boy-actress tradition, which had begun in the Middle Ages in England (on the continent, women played female roles, even during the Protestant Reformation, the last of that extremist tradition that was gaining influence steadily during Shakespeare's time—the traditional Catholic "Puritan" line—the And Puritans were anti-Shakespeare. They argued the sinfulness of the theatre in terms of its violation of falseness and pretense, long before they beheld a

king and closed the theatres in 1642 their more fanciful writers had begun attacking the theatre because of its homosexual environment. Some arguments referred only to child behavior, especially the boy-actresses' transvestism—which after all violated Deuteronomy xii.5. But the heavy-handed, Bryant-eyed Puritans attacked of stage behavior as well. An early attack, from one Anthony Munday in 1580, lamented the wickedness, the filthy speeches, and the unseemly and unbecoming gesture of the atmosphere in which the boys lived. Philip Stubbes, in his *Anatomy of Abuses* three years later, hit yet more directly.

Then, these goodly pageants being done every male sorts to make, every one brings another homeward of their way very friendly, and in their secret conduct (scurvily) they play the Sodomites, or worse. A glimpse of 16th-century cruising! One wonders what, for Mr Stubbes, could possibly have been worse.

The high water mark of the Puritan attack did not come for another half century, but then it came in the notorious 1709 pageant by William Prynne called *Histo-magiae, The Player's Scourge or Actors Tragedie* (1632). Prynne's book, wrote Robertson Davies, is "a classic of abuse and a monument to the misplaced scholarship and zeal of its author." Nonetheless, we are owing to Prynne (as so often, in gay history, to the writings of our enemies) for testimony to our existence. Even though his exuberance in many passages, such as the following, we may detect a grain of gay history:

...this part of our woman's army (especially to cast lascivious, amorous, whoish, Love-sick stung upon the Stage, must needs be still, yea, abominable, because that not only they move odious play-laws, both in the Actors and Spectators, and drawes them on both to contemplative and actual lechewes, which is evil, but likewise misguides them to self-pollution, (as some for which Oran was destroyed), and to such unchastel and Sodomitical sense of unchastel, to which the reprobate Gentiles were given over; we are not only to be named, much less to be named among Chastelians.

The theatres remained closed in England throughout the Puritan interregnum, and when they reopened on the eve of the Restoration in 1660, the boys and the boy-actresses were still in the theatres. And now look the female roles. But several boy-actresses survived. The only one of whom we have a portrait was Edward

his former enemy Coriolanus with a speech that may still as furnish us.

Let me finish. Mine arms about that thigh, when against My grained shod an hundred times hath broken, And scared the moon with splinters; here I clip The arm of my sword, and do to content. As holy and as chaste as the virgin, As ever in amorous strength I did Contend against thy valour. Know thou first, I loved the maid I married; never man Spied such true breath, but from my loins, there, Thou noble thing! my dearest mistress my rapst heart When I first my wedded dances saw Bedstir my threshold.

(Clipping and pasting in the scene, after the "strange" alteration of the two enemies into lovers, a servant reports that "our general himself makes a mistress" of Coriolanus, "sanctified" by the gods, and turns up the white of the eyes to his discourse.") I suspect, furthermore, that in an earlier scene Coriolanus refers punningly to the mutual masturbation that would follow upon such friendship.

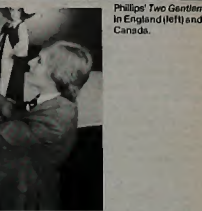
Sebastian, in *Twelfth Night*, has come to date on Antonio, follows him, testifies to his writing love for him. Later in *Twelfth Night*, as in many of the plays with cross-gender disguises, there are moments of surprise, as when a man discovers that the young woman he has fallen in love with is boy, or vice versa.

Perhaps the most touching intersection of gay friendship with the total theme of a play occurs in *The Merchant of Venice*, where the merchant, Antonio, is said to find his love for Bassanio unreciprocated. A famous production of this by the National Theatre in 1970 brought this out.

And paralleled Antonio's loneliness and isolation at the end—the gay in straight society—with the isolation of Jessica—the Jew in a gentile Venice. The script is one for Antonio's love comes to Bassanio to Bassanio when he leaves to woo Portia, as described by Salario:

I saw Bassanio and Antonio part; His going left me here in some speed Of his return; he answered, 'Do not so; Shallow not business for my sake, Bassanio, But stay the very ripening of the time.'

And even there, his eye being big with tears, Turning his face, he put his hand behind him, And with affection wondrous sensible He gazed on Bassanio as he parted and I saw him, to whom Salario is telling this, replies, "I think he only loves the world for him."



Phillips' *Two Gentlemen* in England (left) and in Canada.

Our Puritan heritage has tried to squelch this important strain in Shakespeare, and only in recent years have several of our actors appeared who are willing to restore the original sense of male-male intimacy. One is Jonathan Miller, who directed the National's *Merchant*. Another is Robin Phillips, who in 1975 was named to succeed Joan Gasco as Artistic Director of the Stratford Shakespearean Festival of the Stratford Shakespearean Festival Foundation of Canada.

Phillips had a career as an actor, or stage and in film. He starred, for instance, in the film version of Evelyn Waugh's *Decline and Fall*, but his productions of *As You Like It* and of *Albee's A Time to Kill* began to establish his reputation as a powerful and sometimes daring director. The daring was clearest in 1970, when, in Stratford-upon-Avon, his production of *Two Gentlemen* of Verona opened. Critic Peter Roberts called it a "tentative bid in androgynous waters," and explained what Phillips had wrought: "At the beginning of the play when the friends, Valentine and Proteus, have embraced to mark what proves to be only a brief separation, the latter comes downstage, flexes his arm muscles and

Kynaston, whom Samuel Pepys called 'the prettiest woman in the whole house' when he was in drag, and 'the handsomest man in the house' when he subsequently came in the same play, appeared in men's clothes.

Because we no longer use boy-actresses, it may seem irrelevant to bring this 17th-century controversy to bear on the Stratford, Ontario, or 1977. But the theatre environment is still pervasively homosexual; the feared openness is in the direct line of the early Puritans; and the feared penalty—cutting off of audience, or of government grants—is a modern Closing of the Theatre.

It would also be a mistake to think that Shakespeare's homosexual implications went only so far as the man-boy—the pederaestic—issue. Desbrière errs here, for he says that 'Homosexuality as a social expression has no place in Elizabethan drama outside Marlowe's *Edward III*.' To the contrary, Shakespeare has given a number of strong instances of that male friendship, when he has not recognized ourselves. Hamlet's fondness for Horatio, of course, is the most familiar example, but there are others of significance. In *Coriolanus*, for instance, Aufidius receives

limply dismisses his lack of an imposing physique. As Ian Richardson plays him, it is clear that his shortness compared both to Valentine and Titania, whose little beachboy figure he enviously paws, is a source of lack of confidence.

"Thus when this friend and lover with all his hangups is paid the ultimate compliment of being offered his best friend's mistress at the close of the play, this previously unplayable scene can be said to offer some meaning in the light of current recherche theories of displaced homosexuality."

Richardson's Proteus, Roberts said, "provides the principle instrument for dredging in that murky area where Shakespeare gives voice to confusions that surface in the Sonnets with allusion to 'the master mistress' of my passion."

Roberts, much like Peter Goddard, sensationalized the issue of homosexuality (as all the straight press gully?), but at least he recognized that Phillips' production was bringing out the ambivalence in the script. He noted Phillips' most striking means of doing this: having the keynote song of the play, "Who's Sylvia?", repeated and masculinized: "Who is Valentine, what is he? That all our

stage, with near nudity for the whole fairy realm, in a six-act staging of *The Satyricon* ran alongside a play based on Baron Corvo's *Hedra*, VII, and one could rightly guess that someone had discovered what would sell in Perth County.

Sensuousness and the new nudity of Nicholas Pennell, as well as of several women, contributed in 1973-74 to a very popular two-season run of the infrequently produced *Pericles*.

Yes, Stratford had discovered sex—but not much deeper than its box-office tilt. What Phillips was to bring to the Festival in 1975 was a concern for human depths, and for sexuality as a part of these depths. He has not traded in superficial eroticism.

Let me mark this as my sense of Phillips' special talent: the drive to humanize characters by seeing into, and making clear, their human depths. Someone has said that he comfortably invites his actors to ask *why? why? why?*, and he works intensely with them in closed, intimate rehearsals. His talent comes across especially in plays like *The Importance of Being Earnest*, in 1975-76, or *The Way of the World*, in 1976, or *The Guardsman* this season all of which could be, and usually

dimensionality of 'stock' characters, I suspect, than from any gay political commitment—seems to have done away with them. Richard Monette's *Parolles*, in this season's *All's Well That Ends Well* (directed by David Jones), is a splendid example of a top who is not used as the vehicle for such a put-down.

Similarly, Phillips' casting of William Hurt as Lady Blacknell in *Earnest* could easily have invited a canny snigger; rather, it brought out the "masculine" human strength of Blacknell in a humanly sensitive way. (One might recall a similar nobility, though it had more of a stage precedent, in Stratford's one earlier use of crossdressing for a main character, Pat Galloway's *Coriolanus* in 1972, which delineated delicately the femininity of this adolescent boy.)

There have been, then, substantial gains in our understanding of homosexuality thanks to Phillips' stagings, and it is largely due to his drive to humanize his characters, to fairly no longer the male-male loves in Shakespeare. There have not been equivalent gains offstage. Phillips gave an interview to *After Dark* two years ago (July 1975) which did not mention sexuality

at all, and he refused an interview with T&P earlier this year. (Richard Monette, similarly, gave an interview to *Michael's Thing* when he took *Hosanna* to New York, but has turned us down since.) *After Dark* mentality seems all the rage around official Stratford—in blind, imply, be coy, but never say it in black and white.

(This goes socially too. There's no gay movement in Stratford, no straightforward gay affirmations. If you go there, you'll find the Avon Theatre bar mixed straight and gay, and after it closes, some cruising along the lake behind the Festival Theatre. The rest, for men, is very private. I have inside information about Stratford lesbians, who seem to be thoroughly invisible.)

Even onstage, the pangs are incomplete. Phillips' *A Midsummer Night's Dream*, both last season and this, shows a praise-worthy feminist consciousness in handling the taming-of-the-shrew pattern. The play is usually taken as a celebration of heterosexual marriage, and was probably written for a wedding in Queen Elizabeth's court. But Phillips makes the whole play the dream-every of the Virgin Queen, as if considering for herself the possibility of marriage. Hippolyta and Titania (like Elizabeth, a Fairy Queen) are her dream

selfes. Jessica Tandy's Elizabeth-Hippolyta Titania last year resisted the dream of her rival, the goddess Thesus-Oberon until he softened into a respect for her womanly resistance. This year, Keith Baxter's severe Thesus-Oberon doesn't soften at all, and so Maggie Smith's Elizabeth never yields to him; she doesn't even leave the stage at the end for the marriage bed.

A welcome gain indeed. But Phillips has buried three significant gay-relevant matters: the lesbian aspects of the Amazon-Hippolyta's relationship, the lesbian wedding/banqueting her, the lesbian aspects of Titania's affection through its mother, her dearest "volunteers" for the comedy of the boy, and the possibility in Oberon's desire to have this boy to himself. This restraint is not due entirely to Phillips' British-chilly setting.

merely the physical presence of the boy onstage would have made a telling difference. One wonders if such restraint will characterize this season's *As You Like It*, rehearsals for which only recently began. This is Shakespeare's gender-switching play. At almost every turn it offers possibilities of homosexual playfulness, as when Rosalind, disguising herself as a male, takes on the name "Ganymede," or when the boy playing Pheasant and upstart do the role of the eunuch in Elizabethan drama.

If I were a woman I would kiss as many of you as had beards that pleased me, complexions that liked me and breaths that I took not and, I am sure, as many as have good beards or good faces or sweet breaths will, for my kind offer, when I make curtsy, bid me farewell.

One wonders—and, given the reaction of official Stratford to the plans for this article, one may well expect a brake on realizing the play's gay meanings. William Prynce's spirit hovers yet around the doors of the Festival Stage, threatening to padlock them if what is there is ever clearly understood on our outside.

Nevertheless Shakespeare, thank the First Folio, remains. And I conclude by proposing several things we gays in that stageiness/launting audience can do to help restore the gay-positive Shakespeare and the fuller gay meanings of his plays.

● First, we must write letters and make comments, praise when gay matters are treated rightly, condemnation when they are ignored, buried, or dismissed with negative stereotypes. A lot of letters hit the Festival complaining about the Proteus Valentine kiss is two gentlemen. We should have been writing our thanks that at last someone had seen and dared to present what was there.

● We must also insist on entertainment editors of the press—as well as the news editors—know that we're tired of homosexuality being trivialized and sensationalized. One pundit last year dismissed the carefully researched and designed costumes on Antony's soldiers as looking like they'd just stepped out of *The Continental Baths*. The snide jokes about this or the director's use of the gay casting couch are legion. We can begin fighting them, but only as preliminary to the directors and actors fighting them themselves.

● We should urge the PR staff at Stratford to deal with homosexuality in its releases and programmes. There's not a clue in this year's programme, for example, of the place of our expression in Coward's life and work (though we learn far more than we need about Ferenc Molnar's three wives).

● We need to create a range and pledge support to those actors who would come out publicly. Not only would this lend aid the gay movement—we're all stronger when everyone appears proud, and the chief means of our expression is our invisibility—but it would be true to Shakespeare as well. Professor Trachis suggested, in his discussion of *As You Like It*, that we should encourage those of us who might be intimidated if we knew that certain of the actors were homosexual, as Shakespeare's audience probably did.

Finally, we need to mention these roles on our own terms, as the gay actors tradition, the male-male friendships, and the feminism of Shakespeare's plays get taught in the high school. It is not enough to mention these roles on our own terms. They're not. They're close to the heart of the Shakespeare we can value.

Left: Edward Kynaston, the last of the boy-actresses and the only one for whom we have a portrait. Below three popular Stratford, Ontario, productions: *A Midsummer Night's Dream* (left) in 1974 with Christopher Newton as Oberon, Robin Phillips' *Dream* (his season) centre, with Ilir Maggie Smith, Marsha Henry, and Domini Blythe. And *Pericles* (right) starring Nicholas Pennell in 1973-74.



swains commended him? The play was so popular it moved to London for a healthy run. Subsequently, Phillips' career included directing the New York and American touring productions of Norman, *Is That You?* For his first season in charge at Stratford, he repeated *Two Gentlemen*. It wasn't as sensual as the English production—Valentine's muscled were quite clothed—but when at the end of the play the two men kissed, the Festival audiences were properly shocked, and many wrote letters of complaint.

What was Stratford like before Phillips? A cue might be taken from the Toronto Star's Nathan Cohen, who in 1966 wrote that sex was taboo in Canadian theatre. At Stratford, he indicated, even after fifteen years of the Festival, Shakespeare's most erotic major play had never been staged. Romeo and Juliet, he said, had been performed there as if physical attraction was the last thing on the title characters' minds.

Then, in 1967, Stratford discovered sex. During the centennial of Confederation, *Antony and Cleopatra* was staged with no lack of erotic suggestiveness. The following year, a very touchy-feely musicalized version of *A Midsummer Night's Dream* took the

are played as highly artificial, brilliantly surfaced comedies. But Phillips explores the depths, giving us (with help from Jessica Tandy and Maggie Smith) an aging Lady who is not just a desperate defense against what her society demands of her as a woman.

This humanism, I seems to me, is what brings Phillips to the homosexuality in Shakespeare. He doesn't seek to titillate or to shock, but to understand. After his first season as Artistic Director, he was asked by *Western Performing Arts* about the emphasis on "the love of men for men" in the plays that season. His reply was "know your author." His humanism has also led to the virtual disappearance of a popular anti-gay image from the Stratford stages—that of the effete, limp-wristed top. This image is one of the modern director's cheapest anti-gay shots, and we've probably all seen our fair share of such Oscars, Rosemonts, Guildensterns, etc. But Phillips—more from his drive to plumb beneath the sur-

face, and refused an interview with T&P earlier this year. (Richard Monette, similarly, gave an interview to *Michael's Thing* when he took *Hosanna* to New York, but has turned us down since.) *After Dark* mentality seems all the rage around official Stratford—in blind, imply, be coy, but never say it in black and white.

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Rosemary Barnes

A woman
in the life of
the Lesbian Organization of Toronto
by Charlene Sheard-Robertson

The first time I ever met anyone who was homosexual was when I was a second-year student at Colorado College. My roommate had been very upset for a few days and I finally one night she said, "Roomie, can I tell you something?" "Sure," I said, "I'm cool, tell me anything."

So, she proceeded to tell that during the previous year she had been involved in a lesbian relationship with a woman who was a mutual friend. She was depressed because the relationship had broken up and I hurt a lot, I was furious that she could have had such a perverted relationship with my friend, and I charged off to see the college counselor who assured me that this was a natural sexual development, unfortunate, but probably incurable.

My mind got all bent out of shape that year because within a few months I had fallen in love with a close woman friend. I had a lot of things to think about after that. When I left college, my relationship with my lover ended, and both of us set out to lead "normal" heterosexual lives. That was a good decision for my friend, but not a good decision for me.

So, I spent another six years, trying to fall in love with a man and feeling depressed and guilty that I continued to be attracted to women. Finally, after a lot of thought and a lot of support from some non-gay friends who are really fine people, I came to terms with my own sexuality. When that understanding crystallized, I felt great peace in myself and a certainty that I had accomplished something important.

When I was asked to interview Rosemary Barnes, I was both surprised and excited. I have read a good many articles about lesbian/gay activists in gay papers before, but most of these people had been "active" for some time, and I was reasonably familiar with their names at least. It not the area they were active in. But Rosemary? I'd never heard of her, and until eight months ago, I thought that LOOT was money.

The growth of LOOT (Lesbian Organization of Toronto) has been amazing. One Sunday last December, I accompanied two feminist women from WCRC (Women's Counseling, Referral, and Education Centre) to a meeting to be held at CHAT (Community Homophile Association of Toronto). The purpose of the meeting was to discuss some issues on counseling gay women with a group called LOOT. I only went along because I was curious about what LOOT was.

I'm from Toronto, but I'd never heard of them. I had envisioned a small gathering of about five to ten women who had a political consciousness, held straight women, and had formed a collective of souls to combat middle-class women's centres by setting up one of their own for lesbians. I expected to be run haphazardly and to fall apart any time through lack of interest or commitment.

As I stood outside CHAT waiting for the door to be unlocked, I was amazed as more and more groups of women approached to attend the LOOT meeting. I had never seen most of them before. By the time the meeting got underway, there were over thirty women in attendance.

One woman, a serious and conscientious one, was busy copying down figures that were being thrown at her at random by several other women. Twenty minutes later, this same quiet woman gave a financial report about LOOT's



photos: Maryanne Kowalski and M. Paul

Rosemary Barnes and her housemates.

assets, and her opinion about the pros and cons of moving into office space that was then available.

She was efficient, exact, intelligent, and more than capable of keeping the attention of her listeners. Everyone there seemed to know her and to respect her opinions. This quiet, soft-spoken financial advisor of the day was Rosemary Barnes. Since that day, I have become a member of LOOT and have come to know Rosemary better.

Rosemary could never live about being born and raised in Dallas, not with her accent, a Texas drawl that suits her relaxed personality. She's the oldest child in her family, and has two brothers. After graduating from high school in Dallas, Rosemary went to Colorado College to major in psychology and to experience her first personal involvement with lesbians. After college, she went to McMaster University in Hamilton, Ontario to take a doctorate in psychology. During graduate school she wrestled with her own sexuality and, as described below, eventually came out in the spring of 1976.

Rosemary told her parents last June that their only daughter was a lesbian. She received "normal" reaction of you should see a psychiatrist. Quite ironic, I think, since Rosemary herself is a psychologist. Her father's attitude, however, was basically supportive.

He said that the important thing was that I was independent, productive and happy with my own life. He thought I was all those things and whatever decisions I had to make about my life were my own to make. My relationships with my family are good. I'm lucky that I get along well with my parents and that I feel close friends with my two brothers as well as some of my cousins.

In spite of the consequences we all hear about being a professional and being gay, especially the social and health professions, Rosemary is "up-front." As an internal clinical psychologist in her final year at a

psychiatric hospital, she explained to me what being "up-front" at work meant, and what it was like.

"I certainly don't hide my sexuality, but I don't make an issue of it. If it seems sensible to tell people, I do; otherwise, I don't. I was surprised to find that there weren't too many negative value judgements on homosexuality among the staff at the hospital. Homosexuality isn't regarded to be by itself a reason for treatment. That's variable, however, among health professionals, and some therapists are very destructive in their attitudes towards homosexuality. The problem I've seen among the people at work is that they're simply ignorant about what happens in the gay community and that puts them at a disadvantage in therapy with gay people. The therapist doesn't know what it's like living as a homosexual in a heterosexual society. This is, however, a problem that gay people share with people from other minority groups who come to heterosexual, WASP, middle-class therapists."

When she's finished working at this hospital at the end of the summer, Rosemary must work one more year under supervision and then take the final oral exam to be registered as a psychologist in Ontario. She has just accepted a job as a psychologist at a large general hospital in Toronto, and plans to be working in LOOT for several more years.

Sitting in my living room, where the interview was conducted, I felt Rosemary's genuine concern in lesbian issues. She is a very easy-natured person, interesting to talk to and concerned about many areas. She communicates easily, as many therapists and other professionals do not.

Good therapists, those sympathetic to gays or gay themselves, are difficult to find, especially the social and "up-front" attitudes towards people in general are particularly valuable as sets to her career as a psychologist and to the

gay community. Rosemary is a model for many gays entering the profession. Those who know her already will agree with me that she projects a positive peer image. We all carry around with us a certain stereotyped image of someone in the health professions, let alone a "shrunk." Rosemary does not fit any of mine.

LOOT is certainly a very important part of Rosemary's life. She is a founding member of the organization, and one of the ten women on the Task Force, as well as a worker on the Counselling Committee. She didn't move to Toronto last September to found LOOT, but after her experience with the McMaster Homophile Association, she did plan to become active with the Toronto lesbian community. This decision also reflected a belief that lesbians with skills or formal education should in some way make them available to the entire community. When she went to the lesbian conference in Ottawa in October, 1976, she picked up a flyer which said that things were falling apart in the community in Toronto, and that there was to be a meeting at CHAT to discuss the situation. She went to the meeting and discovered a lot of women who wanted to see something happen. She and the other women who met that day began to pool their ideas and experiences. Together they organized regular Sunday meetings.

With those weekly meetings Rosemary began a new career. "At first there was some talk about working for a second women's centre, but it soon became clear that what we wanted was a lesbian centre. Eventually we agreed that there should be a lesbian organization in Toronto and that a task force should be formed to raise money and set up a centre. At this point the Lesbian Organization of Toronto was born.

"Fortunately, about ten women from the CHAT Sunday meetings had the time and energy to work consistently on the LOOT task force. We raised our first money by selling tickets for Lot/Lesbian (in November 1976, a lovely big house became available at a low rent. Two feminist groups, the 30f Cups collective, and The Other Women newspaper, took the house at 342 Jarvis St., and a few months later LOOT moved in."

Nobody seems to know where the

PROFILES

"If I'd moved to Toronto as a heterosexual, and tried to make friends, I think I would have felt much more lonely and isolated than I do having found friends in the lesbian community."

name Lesbian Organization of Toronto came from, it simply happened. To Toronto's lesbians, LOOT is many things. To Rosemary it means that there is a way for women to express their talents and themselves.

"When we get together, we can do anything we want to do. We can develop lesbian music, and poetry, get together for softball games, or to operate a lesbian restaurant. I want to do. We can support each other and learn to know ourselves through activities like these. Eventually, we will have more understanding about how we differ from the rest of the world and what special advantages are part of the lesbian lifestyle."

LOOT is constantly expanding, and it is because other women see the same possibilities as Rosemary does to express themselves openly. Apart from the ten members of the LOOT task force, there are 15 women on the counseling committee, three on the newsletter committee, two on the Sunday brunches, and over 150 on the mailing list. Anyone sitting in on a LOOT meeting or dropping into the drop-ins on Tuesdays and Fridays would not encounter a feminist political bias. Although many of the women there are feminists, they are not rigidly single-minded about it.

Unlike many women involved in women's organizations, Rosemary doesn't question other women's politics. She accepts them for who they are and most of the time respects the personal life. Since I'd never thought to ask before, and Rosemary had never said, I asked her if she was a feminist herself.

"I don't know if I'm a feminist because I don't know exactly what that means. I can say some things. I'm not a separatist. I'm not in favour of lesbians separating themselves from gay men or heterosexual women, and I'm not in favour of women separating themselves from men."

"But I'm in favour of lesbians having groups and organizations where they can work for things that seem to be most important to them as a group. I'm in favour of lesbian autonomy but not lesbian separatism. I'm in favour of everyone having whatever kind of life they want, developing their own potential any way they can, sharing with other people and respecting other people. My feminist is included in that. I do prefer the word lesbian to gay. I think it's great that women have a word for their sexuality that has such an old, fine, strong tradition."

Rosemary has no defined connection or involvement with other gay organizations in Toronto. When I asked her why, she said, "Although intellectually I can appreciate the importance of political action for gay rights, I find I can't work up much enthusiasm for this. It isn't, however, because most gay rights organizations are organized by men. I am involved in other activities in the gay community. For instance, I enjoy going to the 3rd Cup's coffeehouse occasionally. During the winter, I joined another group of women for 'pollock' suppers on Monday nights. We met at different women's apartments and had a lot of fun talking and getting to know each other in a relaxed atmosphere. Last year I also took a course on homosexuality at Hunter College."

Through the Monday night pollock suppers, Rosemary became close friends with three other women. After meeting, the four began to see more and

more of each other and to exchange a lot of ideas and emotional support. This month, these women all moved to share a house, a joint bank account, and a car. Each woman in the group is committed to developing honest, open relationships with the other women and all are open to the possibility of sexual involvement with each other.

As part of this process, the four have started a group journal so that they can describe their reactions to different situations, help to understand the changes and to acquire a history of how they grew together. They are committed to making it work. Rosemary feels it will be more satisfying for her to live with a group of women rather than in a couple. But Rosemary doesn't dictate her lifestyle and ideal to her friends. She just lives them in a way that feels good for her and those closest to her.

Lesbian culture is clearly a topic that excites her. She sees her lesbianism as providing special advantages for her life and the lives of other women. The house she shares has a good deal of lesbian and women's music. And the bookshelves have rows of lesbian and feminist books, woman-written novels, women's health books, and resource material by and for women.

"There are all kinds of exciting possibilities for women coming out. Lesbians have developed a culture of their own over the past few years; we have books and music of our own as well as a strong sense of community. If I'd moved to Toronto as a heterosexual, and tried to make friends, I think I would have felt much more lonely and isolated than I do having found friends in the lesbian community."

Toronto lesbians are acquiring a sound community base because some active, concerned women, like Rosemary, are working on it. With the rise of the women's movement, life has been a little easier to take as an oppressed minority group. Rosemary hopes that LOOT may also serve to bridge the separation between lesbians who came out through the bars and those who came out through the women's movement. These groups have different politics and lifestyles, but they do have a common base, lesbianism. Rosemary feels that both types of women could share more. One way she sees this happening through LOOT is by women coming into the Tuesday and Friday night drop-ins, using the LOOT phone-in service as a means of communication, and getting involved in various LOOT activities.

Rosemary is very easy to talk to and a terrific listener. I've overheard her on the LOOT phone line and have wished she had been on the other end when I was coming out or just needing information about what was going on for lesbians in Toronto.

Her personality and professional experience are an asset to the community. She is always a tactful in delicate matters and is one of the few people I know who can laugh at "shrink" jokes, or sarcasm about her choice of occupation, clothes or accent. For someone who only recently became involved in the Toronto lesbian community, she fits in beautifully and comfortably.

If you happen to see a woman in blue jeans riding her 10-speed bike down a Toronto street, and if she's in a dyke cap, wearing a backpack, and smiling as she's riding, smile back: it could be Rosemary Barnes. ☐

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Two days in Sodom

by Robert K. Martin

or, How Anglo-Canadian writers invent their own Quebecs

They haven't begun from nothing — Anderson, Cohen, Symons, and Hine. But, in a sense, they didn't begin with Quebec either. To understand what they did begin with, we have to open with a literary tradition our Anglo writers inherited from England. Only then will we understand why their Quebecs have bad teeth.

Quebec is Canada's Italy, or Greece. It is that by opposition to which one can define oneself. The Englishman needs the Mediterranean world to confirm his Englishness. Often, if he is a poet, he needs it to deny his Englishness. But always it is a way of reflecting back on himself. It is a creation of his English mind, a symbolic place, a part of spiritual geography.

In the 19th century the English ideal of Italy and Greece was profoundly altered. The Romantic artist proclaimed himself by his participation in that older, more elemental world. It was no longer Imperial Rome and wise Athens, but now a decaying, morally impure Italy, and a Greece almost all reverted to its sylvan deliries. By the second half of the century, the artist represented his opposition to Victorian seriousness (what Wilde would call "the importance of being earnest") by indulgence in Latin decadence or Greek pastoralism. Henry James would send his innocent Daisy Miller out to catch cholera in the Colosseum, her pristine mind unable to stand the touch of the mud from the East. A generation later her German cousin Gustav Aschenbach would die in Venice, of the same disease of the heart.

The phenomenon is not exclusively English. In Mann's world, it can be a simple opposition between Prussia and Bavaria (as in *Buddenbrooks*), or the more traditional yearning by Melville, and culminating in Aschenbach's Liebestod. But it seems to have had particular force in England, where Arnold gave it an historical grounding in his opposition of Hebrew and Hellenic, and where the new Hellenism flourished in Pater and Wilde. Part of the appeal of the South was sensual of course. In the early part of the 19th century, the "South" seems to have

meant only a place of greater sensuality, an escape from the rigidities of English Puritanism (in Regency England, the symbolic "other place" was clearly Eastern, as one can see in the *Pavilion at Brighton*). But it quickly came to mean, or at least to imply, homosexuality (again there is a precedent for this, in this case in Beethoven, the "other love." For the homosexual artist, Italy and Greece were often, in fact, places of greater freedom, moments of escape from an otherwise conventional life (Housman travelled from Cambridge to Venice regularly to Andrea, his godson). But they were also symbolic places, Melville's true places which are "never down on any map."

The system of opposition between a rigid, conventional, domestic England, and a loose, instinctual, personal South can be seen most clearly in the Italian novels and stories of Forster. His English characters go South to confront "life" and return, if they do return, deeply altered by the sensual experience, a deep recognition of their own failure, and, at the very least, a "memory." The experience need not be with an Italian (in *A Room With a View* it is with another Englishman, young George Emerson), but it is important that it take place in Italy, and that it amount to an erotic awakening. Such awakenings can, in Forster's fiction, also occur in England (George emerging naked from his swim), but there they must involve someone distinctly beyond the social pale (hence in symbolic sense also "Southern") and are most likely to be destructive — Sir Richard's tryst with the milkmaid, Arthur Smith's in the story of that name. O.H. Lawrence continued the search for another place, a quest which led him to New Mexico, to Erzurum, and even to Africa, the sculpture in *Women in Love* symbolizing the possibility of a new, primitive sensuality. The Indian and the Italian are the ideal lovers, the phallic awakeners, and their symbolic characteristics are passed on to the English lovers, such as Melior.

Canadian literature inherited this tradition. But for the English Canadian there was no need to travel to other places, no need to dream of a return to an antique past. The exotic, the Southern, the Latin — all existed next door in Quebec, and so English Canadian writers who have wished to attack their

own culture for its Victorianism, its Puritanism, and its moral rigidity have turned to Quebec with the same ambivalence that the late Romantics regarded Italy or Greece. The appeal of Quebec has been situated precisely in its otherness, in its denial of English Canadian values. To go to Quebec, to assert one's Quebecness, has become a way of announcing one's independence from respectability. Quebec is attractive precisely because it is forbidden. A weekend in Montreal is a moment of licentiousness, a brief interlude, two days in Sodom. And so Quebec, and particularly Montreal, is a creation of the English-Canadian mind. Once Canadians needed quaintness, rural values, the picturesque — and so they "invented" the Quebec of Kieffhof. Now they have read Freud (or more likely *Psychology Today*) and need sexual liberation. So they have invented Montreal the fleshpot, with topless dancers on Ste. Catherine St., and for years they benefited from a provincial government (Duplessis) that was willing to gratify their fantasies.

If we are to accept Trudeau's "divorce" metaphor for the separation of Quebec, it is clear that it is Quebec which is the wayward wife and Canada the aggrieved husband. In Tremblay's allegorical *Hosanna*, it is presumably the "feminine" Hosanna who is Quebec, and the "masculine" Quietude who is Canada. Canada is the man, Quebec, the mysterious, dark woman. But how much more exciting when the sexuality was itself forbidden, when the "other city" also harboured the "other love." And so, just as the Mediterranean became a favourite place for the homosexual fantasies of the proper Englishman, so Quebec became the favourite place for the homosexual fantasies of the proper English Canadian. All of the proper ingredients for the myth of Quebec was poorer than Ontario, so the Quebec was the idealized lover as working class hero. His vulgarity, his poor language, his sloppiness (especially those bad teeth!) became essential ingredients in his attractiveness. The Ontario farm boy, the working-class man from Hamilton — these were not adequate substitutes, for they did not fit the myth as the Quebecers did. Quebecers represented "real life," usually imagined as being more phallic, more virile, more natural — in a word, sexier.

Every nation has such myths, I suspect. They are part of the self-doubt of the intellectual class of a civilized society that in the 20th century has come to question the values of its civilization. In France, it may be the Algerian, or the Arab in general, who incarnates the "other." André Gide has given the definitive version of this myth in *Immoraliste*, a lyrical tribute to the seductiveness of immorality in Tangiers. In the United States, the black or the Puerto Rican often fulfills the same role as the Quebecers in Canada. (I recently heard an American in Montreal say, "I love the Quebecois taverns. They remind me of Puerto Rican bars in New York — so authentic." [Read pictures on p. 28]) The American Indian would probably also perform such a mythic function as well — if there were enough of them left. Starting in the 1920's the American attitude toward blacks changed, from regarding them as dark figures of diabolical intent to seeing them as primitive saints, offering redemption through music and sexuality to an impoverished and impotent white civilization. (One of the clearest examples of this change may be seen in Sherwood Anderson's *Dark Laughter*, a paean to the primitive, a somewhat more complex version may be studied in Hart Crane's *The Bridge* and its figure of Pocahontas.) By the 1950's white Americans were falling all over each other in attempts to be black, or at least "white Negroes." Such myths can be useful as a way of proposing alternate values to the society in power. But it must be remembered that they are the invention of a dominant group, and that they look upon the "other" group merely as a way of redefining themselves. Unless, as in Crane's myth, there is to be a real marriage, a cultural, racial, and sexual androgyny, the perpetuation of such myths can continue the alienation of the "other." Ironically, however, as Jews are the products of anti-Semitism, so the American black may be the product of American slavery, followed by American anti-Semitism. And the Quebecers may turn out to have been created by the English Canadian, created, that is, for himself as well as for them.

Robert K. Martin is writing a book on gay American writers, including Herman Melville, Henry David Thoreau, and Henry James. He lives in Montreal.

continued next page

The No-Good Sexy Hero

One of the earliest examples of the English Canadian "new" attitude, i.e. post-kg/huff or post-Drummond) may be seen in the work of Montreal poet Patrick Anderson, highly regarded in the 1930s and recently rediscovered. Anderson's work is frequently pederastic, and sometimes indebted to the Uranians, the late-19th century English pederastic poet in his "Y.M.C.A. Montreal" or "A Boy's Pleasure" (about masturbation) or "Boy in a Russian Blouse," with a blouse which is "neither male nor female, neither a shirt nor a dress." But he is also something of a Marxist, even if his politics have an erotic tinge (several of his poems make one think of Tom Gunt) and his admiration for motorcyclists and other working-class heroes; "Spiv Song," for instance, addresses an underworld character as "my young desper" and "my pleasure, my puppy, / your forehead so hot and your kisses so cold." The "spiv" hero gets his attractiveness from his defiance of society and from the fact that he represents to Anderson a part of himself, "my son, my shadow" (with apologies, I presume, to Benjamin Sachs) and "my spiv, my id" (apologies to Freud). He provides an urban version of "a Ganymede kid and a Houseman!" the sort of minor crook who would prove so attractive to J. B. Ackerley as well. He seems to assuage both sexual and class guilt — the kind of boy might have been if he'dn't been upraised and married — as well as ensuring a brief and impersonal encounter for the speaker of the poem as well as himself.

Anderson's autobiographical volumes are instructive as well. They are written in a style that owes a great deal to Sherwood, with each chapter appearing to be a short of story involving a character named Patrick Anderson or who is none named primarily an observer. In the first of them, *Search Me* (1957), we meet a dancing boy named Toto, the name presumably derived from (P. Rofa) who is also a pickpocket. Anderson comments, "You don't have to be a Gide to find a 'kiss-fascinated' child in a criminal young. They represent! I suppose, your own childhood's desire to revolt against authority and their innocence is as fresh, their daring still partly a game."

And, in the last chapter of the volume, the friend Briand returns after an argument with Toto to remark drunkenly "When Toto is about you are forced to learn that the only spiritual relationship you ever have is the one you have with yourself."

In the same volume Anderson takes advantage of a section entitled "Boys in the Gym" to muse on the two erotic images of his life. One of them is called the "brown" or "primitive" boy, the other the "fair" or "classical" boy. The brown boy is brutal, heavy, clogged; the fair boy is delicate, slim, and serene.

Anderson calls himself "dark," neither brown nor fair, this, he says, "represented a yearning but ironic love of animal grace." And he adds, looking back, "I suppose my childhood seems to know the attempt of a dark person to reach completion through his friendship with a fair one, although this was likely to be such a rare occurrence that brown sublimated often to be found." Actually I suspect he sought a boy who was both fair and brown; and that he turned to brown himself because of the "purity" of youth. In any case, the Québécois described in a delightful chapter of *The Character Ball* (1963) entitled "The Teeth of the Lion" is clearly brown, not fair.

Patrick meets Jacques at the Peep Pub. Jacques is "still very handsome in his blonde long way ... he strutted and rolled his shoulders like the hero of a Western." The story of their meeting turns on Jacques' telling teeth (we shall meet them again), for the extraction of which Patrick must pay, and on the class conflicts (Jacques does not notice or appreciate Patrick's looks (his Graham Sutherland) and the threat of sex and violence when Jacques looks for money. The chapter concludes, "I had my 'notalgia'." James Dean à la française.

Anderson's treatment of the Québécois is peripheral to his larger concerns. His literary, social, and political attitudes were learned in

England. But when he came to Canada he found an easy way to apply the formula: the no-good sexy hero had to be Québécois.

Erotic nationalism

By the 1930s the discretion and gentlemanly manners of Patrick Anderson had passed out of fashion. Brown and Marcus were the guiding spirits. Pop anthropology had made Indians sexual heroes, and pop psychology was on its way to preach "bisexuality" — a little "innocent homosexual" along the path that was no longer just so narrow or so straight. In Canada the principal exponent of this view was the poet Leonard Cohen in his novel *Beautiful Losers*. Cohen managed the (dubious?) feat of merging Jews, Indians,

in any case is clearly defined as being not homosexual. He turns it all into a joke, which is borrowed from Some Like It Hot. You mustn't feel guilty about any of this because it isn't strictly homosexual.

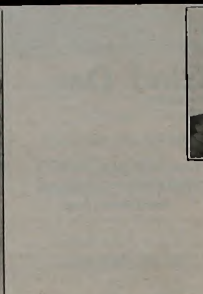
I know it isn't, I — Shut up. It isn't strictly homosexual because I am not strictly male. The truth is, I had a Swedish operation, I used to be a girl.

Nobody's perfect. F is a victim, and it is the Church which is responsible for "making me commit" queer horrible acts with "F." F's function will be to restore his lost virility to the narrator. The elaborate joke he creates on the road to Ottawa is merely a device, a way to ensure that the narrator will come

sexual-mystical vocabulary is trotted out. In long passages reminiscent of *The Man Who Died*, or Aaron's Rod.

...André was risen and the road deep into Hugh's high humiliation. It was like a life, given and taken. Carnivorous charity. Till André took Hugh's head like a buttock and thrust steeped into his life hemorrhaging against Hugh's gut like a life's farewell of a Côte de Nuits... Then it was his turn to die into life, as André squatted over his forbidden power — that was it, flowering the forbidden phallus.

(Lawrence would easily have seen sperm as wine, of course. He would hardly have been so precise with "and gauche" — as tentatively the wine.) The three weeks in Montreal (actually 22



Angle invaders of Montreal: Scott Symons (above left), Patrick Anderson (above right), Leonard Cohen (right), Daryl Hine (left). Photos by Gary Hine and Thomas Weston. Photos by Thomas Weston.

Québécois, and homosexuals as "beautiful losers."

This is radical choice to leave even the Bernsteins open-mouthed. As one can imagine, one of the principal models for Cohen was Jean Genet, whose work seemed to turn "getting fucked" into a working metaphor. Genet, the criminal saint, the existentialist hero, was a perfect source for Cohen's tribute to losers. Genet's victims love power as much as those that administer it, and their act of immolation becomes a supreme act of love. For Genet, the Frenchman, it was shocking to depict the erotic attraction of Hitler and the Nazis in *Pompes Funèbres*; for Cohen the Jew to borrow that scene for an orgy with Hitler which concludes in a bath with human soap passes the limits of endurance. The novel's appeal comes, of course, from its ardent nationalism, its anti-Americanism, and its pop philosophy.

The hero-narrator is a former professor who abandons his research; the novel follows him as he moves away from his beginnings to an "involvement life." This must take him back into the world of his own childhood and into the childhood of the nation. In his personal childhood he will find happy sexual play; "we pulled each other off, as we did when we were boys in what is now downtown but what was once the west end." This is mutual masturbation as Hemingway fantasy, eliminating inconvenient wife (crushed under elevator) and city, and restoring the fantasy of boys/woods. The pursuit of the national childhood will take him back to Catherine Tekakvi, the Indian saint, and her martyrdom as a victim of the religious fanaticism and lust. The purpose of the pursuit of childhood is merely the restoration of innocence, but also the restoration of virility. What the Church has done to Quebec, the English have done to the Church, and the Americans have done to the English: castration or rape depending on the sex of the victim.

The hero's friend, identified merely as F, friend or fiancée? (He is a Québécois who engages in repeated sex both with the narrator and his wife. He is the ultimate "beautiful loser" who has got mad at his sexual losses and betrayal. He is the innocent prophet betrayed, he is Holden Caulfield reincarnate. His sex with the narrator is apparently restricted to masturbation, and

His primitive sexuality, which persists despite the Church, will cause the narrator to "rip the buttons of his (his) dis-fused European trousers" (p. 17), rid him of his European heritage and make him a new Canadian.

The narrator's love for F. represents the Anglo's love for Quebec.

Cohen sees Quebec nationalism as sexually exciting, the assertion of a new virility. His hero is sexually excited at the Parc Lafontaine demonstrations, which are more cry than political manifestation. He sees the Québécois as the way back, the way to and the cycle of repression and victimization. He will embrace Quebec in order that he may better defeat America. In F's words: "I want to hammer a beautiful colored bruise on the whole American month."

As his separatist derives from his anti-Americanism, so too the narrator must become a separatist, but only after he has learned the message of F., only after he has become a lover again. Homosexuality is celebrated in Cohen, but only as a way of reinforcing heterosexual unity: "Our queer love keeps the lines of our manhood hard and clean, so that we beat the nobody but our own self to our separate marriage beds, and our women finally know us." The passage is almost pure Lawrence, and though the narrator can't see Cohen's "mystical" view of sexuality and his exaltation of the male. As Quebec helps Canada to be more Canadian, so homosexuality helps men to be more manly.

Mystical sludge

A year after the publication of Cohen's novel, a fuller treatment of the Quebec/Canada homosexual/heterosexual theme appeared, in Scott Symons' "personal narrative," *Place d'Armes*. Its structure is self-consciously modern. It is the journal of a man writing a novel, which novel is interwoven with the journal, which is, of course, the novel one is reading. But its ideas are quite similar to Cohen's. The English Canadian is boring, proper, and ball-less. The French Canadian is clever, intuitive, and sexy. Federalism is a failure, and the solution is apocryphally for everyone to become a French Canadian, or at least to be fucked by one.

Lawrence is even more of a source for Symons than for Cohen. The entire

days — is there an excursion (are) to a sexual and spiritual awakening, in which a married and respectable English Canadian enjoys his roving Quebec homosexuality. More than that, they are anaphany, or rather a Mass of life, in which the communion chalice overflows with cum, and Quebec is loved precisely because of its ugliness.

The first two "tricks" establish the pattern. Both are protagonists and, as cheap ones at that (one gets \$5, the other \$6, because it's after midnight). It is a deliberate season in hell — "it is disaster... a consequence of my desertion of all I hold dear" — the requisite Disaster. "Yvon is natural." What Yvon does comes from within him — from some inner law he follows now lawlessly" (pp. 35-36), sexually perfect and aesthetically a disaster, with a room all plastic and pastel. Pierrat, the room-mate, is number two, "within an hour of knowing Yvon (because only the political 'Know,' with its capitalized 'K' describes for this kind of knowledge). Pierrat has rotten teeth — "indubitably Canayen... like rotted potatoes frites" and "a capacity for some kind of life-giving dirt."

Symons is absolutely unbearable when dealing in such mystical sex. He is better when describing sex, and though he does this with a few over-writing skills. His lyrical prose is influenced by Gerard Manley Hopkins, whose "manscape" (from "The Bugler's First Communion") becomes manscape and manmusk, and whose "The Windhorse" and "Harry Ploughman" are revised into passages such as this one:

I soar now above the Plowman all the land while and warm beneath my birth and soar centred over all circle down down and down onto the hill of this brave Plowman whose toes it is that I find mudsmack grating like Pierrat thighrides into me so I grasp his bushminded rod striding up and down around its rest articulating my manhood at each gust of lust fleshpalee plow deep this landman

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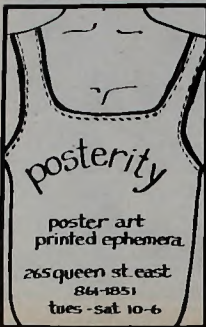
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FEATURES

that plows me to impending harvest
Pierrot moaning steep in flush we
fonda dandle and run along the
hedgerow by his shores...

Symons may gain verbal strength from his appropriation of Hopkins, but the intellectual influence of Hopkins is fatal for a novelist of the 1920s. Hopkins' erotic fantasies were just that, fantasies, which he could not or would not transform into action. He punished himself by imposing a rigid order and abstinence, forcing himself to transfer all erotic power from the young man to Christ. While this can amount to eroticizing of Christ, as in Lawrence, it must also mean an allegorizing and symbolizing of the young man, who can no longer be, but instead must mean. It is not surprising then that late in the novel Symons can speak of his cock as the Holyrood, the anus as the nave, pun on "assault," and have André move the Magnificat with his is fucked — and be serious! Whitman, too, saw the sexual experience as the source of mystical understanding, but he did not use figurative symbols or set his fantasies on a cathedral altar. Whitman also, unlike Lawrence and Symons, did not make the phallus sacred. Symons has made a religion out of sex, and tried to shock by the blasphemy of it all.

Symons explicitly rejects homosexuality (while apparently enjoying homosexuality).

A queen drifts by on air... leaves me cold. I realize with uncharitable clarity that this is not what I want... It is not homosexual that I want... no, not at all because there is something decisive missing in these men, some final reality... Something to give that has been cut out from them. It is the opposite of the man who has lost his soul to gain the whole world: these men lost the whole world to gain their assual... No — I am not the homosexual I want... It is the sentient man.

Symons has reduced the homosexual to his penis. To treat actual parts and then is ready to condemn them for it. Fearing, one suspects, something within himself, he must remain guardedly aloof. Even his terms do that: it is a novel about a novel and the character in the novel within the novel can therefore be safe from any charge that he is Scott Symons. No, Symons remains a heterosexual while he remains an English Canadian; he's just visiting.

Symons denounces the "typical English-Canadian's romantic vision of French Canada, Le Vieux Quartier." But he replaces it with a new Romanticism. Like Cohen, he is tired of the folklore of pious Jesuits, puritans, and picturesque habitations. But the image he replaces it with is equally unreal, equally demanding, and equally patronizing. Symons' Montreal has, as he notes, all the qualities of the Americans' Paris. But he fails to note that that Paris was a literary image of the 1920's that hardly survived the decade. It was a child's vision, built for provincial little boys like Ernest and Scott, a place where they could wag their tails and pretend that they were man.

Symons also states carefully that he is not merely praising phallic consciousness, as when he is denying that he is a pedagogue: "the central issue... is the capacity to love (much more important even than the capacity to make love)." But the statement is only a dodge, a way out of that dirty word. No one in Symons' novel loves, although some of them do make love. Half-hour encounters with prostitutes, even those whom your vision transforms into acolytes of the Holy Rod of Rood, are hardly likely to develop "the capacity to love," in any form. Symons concludes this passage with a joke: "Better, by far, to be a Fédéraste than a 'fédéraste' the gilded Canadian who makes a career out of his self-centrality in the Ottawa Park Barré. All Fédérastes are of course pedergastes-maqués. Fédérastes are really queers. This is a new version of the holiness of life!"

A real place

The last work to be considered in this study is easily the best of them. Daryl

Hine's long narrative poem, *In and Out*, is largely set in Montreal. It concerns the young Hine's student days at McGill when he entered into the Roman Church and into the closet and his passage out of both church and closet. In the end, nature triumphs over the art of the work considered, particularly *Place d'Armes*. In fact, however, there is little relationship. Hine's poem is concerned with the discovery of art, and with the self's refusal of its own nature. Hine is unwilling to "blame" anyone for his self-repression. And he realizes that the path to self-realization is not always as easy as the Canadian prunes, Cohen and Symons, pretend. Hine's lover is dead, a suicide, perhaps driven to his death by a psychiatrist father who abandoned his Jewish faith for Rome, and the lover's mother is also dead, gone mad after the failure of her suicide attempt. Quebec is not a symbolic place, but a real place, against which and in which the drama of Hine's life is portrayed. Only one Quebecois character appears in a sexual context: Jean Pierre, who is not easy in speech and behaviour and dress and who, when Daryl enters to borrow a book

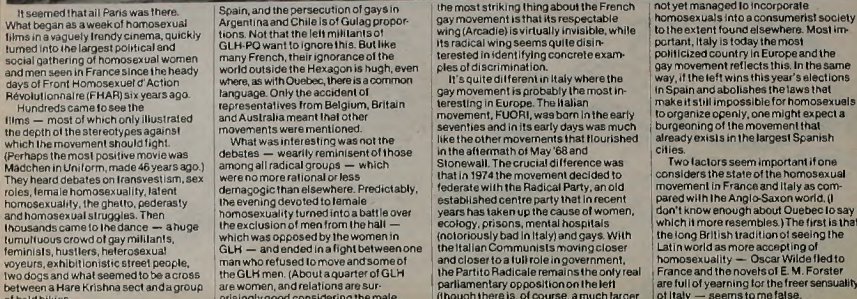
did nothing to cover himself or conceal his excited condition revealed by the light from the heat.

Daryl, not yet "out," feels down the hall. Jean Pierre is not a symbol or an icon. He is, if you like, free in a way that Daryl has not yet become, but not heterosexual. Located next door, Quebec has remained the metaphor for that which is at the same time within and without. Quebec is a metaphor for homosexuality, since homosexuality is the forbidden land of lustful desires, more sensual and hence not quite masculine, and homosexuality is a metaphor for Quebec, since it is a state within, an inner subversion, a darker, cruder self.

The roots of this lie in European literature of the 19th century, in the English ambivalence about the South, and the identification of the South with "dark" sexuality, and in the heavy perfume of the *Heures du mal*. Just as Forster's novels tell us nothing about Italy, but only about "Italy," thus placed in the mind, so Canadian literature, which has merged its images of homosexuality and Quebec, tells us nothing about either Quebec or homosexuality. It is a Canadian writer, whether Anderson, Cohen, or Symons, is only down there on a visit, sure that he can emerge without looking back.

And unlike Forster or James, both of whom saw the "Italian experience" as a means to the deepening of moral awareness and a greater understanding of the complexities of human existence, Canadians have created pastboard figures, plastic crucifixes which turn out to be phallic effigies. Hine's work begins to point a new direction. It is concerned with the development of an individual consciousness. It is the first Canadian work to treat the conjunction of Quebec and homosexuality without dissembling or condescending. It recognizes that the repression of human nature is not something to be gaily abandoned for a weekend of sin in Montreal, but a dangerous attempt at self-destruction. Hine's Quebec is not a fantasy out of Huxmans or Genet, but a place in which people attempt to come to terms with their own existence. It offers no formulas, no easy solutions; not surprising then that it has been neglected for a vision of Quebec as Harlem, Sodom, Rome and Greece. □

by Dennis Altman



The official from the PCF could, of course, have made his point far more strongly. There are many homosexuals in prison much closer to France, notably in

Organizing a homosexual movement is extremely difficult in a country where there is on the one hand a large, if very alienating, commercial gay world and on the other a lack of such a clear symbol to rally around as is provided by anti-homosexual laws in the Anglo-Saxon world. It may be that the strong French tradition of privacy means that most people, both gay and straight, tend to ignore the social stigmas that still exist. Even the radicals do not talk much in terms of social oppression. Indeed,

If the gay movement in Italy seems the most radical in Europe today, the reasons are fairly clear. In Italy, the impact of the church and the family means that homosexuals have clear targets to attack, while the political system (unlike, for example, Spain, which has an even stronger tradition of machismo) is sufficiently open to allow homosexuals to organize. Equally, there is no commercial ghetto for the sort found in North America and Northwest Europe. Although homosexuality is slowly becoming chic among the upper bourgeoisie, Italy has

those who reject that possibility altogether. (The *Spartacus Guide* speaks of a much more moderate group, Associazione Italiana per il Riconoscimento dei Diritti degli Omosessuali, but I know nothing about them.) The gay militants of the Latin world are not interested in the sorts of Gay Pride manifestations that now exist in New York and San Francisco, financed by gay bars and including mainstream politicians who have begun to discover the possibility of the gay vote. Whether they are or are not, they are unlikely to triumph and reduce the radicals to an impotent fringe, as has happened in the Anglo-Saxon world, remains an open question. □

Bars, organizations, businesses for gay women and men in Canada and USA, published November and May. \$5 third class (unsealed); \$6 first class (sealed); outside North America \$7, from Renaissance House, Box 292BP, New York 10014. There is no charge for a Gayellow Pages entry. Write for an application.

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Pro's and Con's

A disgruntled and liver-fickered Tory reacted to my last anti-Tory column: "I hope he's finally got out of all his bile." Never. There are centuries of it running through me. My only fear is that it spills sometimes on people who don't deserve it. Tories deserve it.

So do Experts on homosexuality. I don't like them. They're parasites, sucking their nourishment from my life, my personality and my sexual orientation. They book on me, make their names on me, get fat "professional" fees to "treat" me, to attend conferences, symposiums and commissions on me, and to dispense Expert opinions about me to the courts and the media. They haven't the ethics, self-confidence or courage, when bigots ask them stupid questions about me, to reply: "That's a stupid question" or "I don't know enough to answer" or "It's his life, ask him." I dislike them — and fear them. I admit — most for this combination of ignorance and arrogance. They read only enough of what is recommended to them to get a degree, understand even less than they know and sell what they haven't got to anyone who'll buy at any price.

What about our own experts, what about setting Ph.D. on Ph.D.? Of two negatives make a positive? I don't want anything said about me over my head or behind my back. So say what we have to talk to these people in their own language, we have to convince them they're wrong. Reason must triumph, etc. But their jobs, their image, their existence depends on their being right, no matter how dangerously wrong — for others, of course.

Professional bigot Charles Socarides: "Wide acceptance of homosexuality as a normal form of sexual life, implied in the civil rights ordinances, will increase homophobia. Whether they know it or not, the citizens of Dade County (Anita Bryant and Co. are fighting for a basic concept of life that mankind women normally mate with the opposite sex." He's been spreading this kind of bullshit for years; he's so full of it he'd drown in it if he didn't share it. But to his own patients he'd be dead enough, but he's an "Expert", so he legitimizes the circus crazies. And we put up with it.

Arnold Cooper, "professor of psychiatry": "It is vital that we remain free to consider the question of homosexuality as an illness, to be able to offer treatment when it is indicated without being misinterpreted as attempts to violate the civil rights of homosexuals." "It is vital that we remain free (odd use of the word) to consider Blacks stupid, Jews money-grubbers, Vietnamese Gooks, Arabs dirty, Communists evil, and to be able to wipe them out when it is indicated without being misinterpreted as attempts to violate their civil rights. And this creature teaches. As long as my "rights" are contingent on the approval of people who profit from their denial, they're rights and they aren't worth having. The Societies and Colleges aren't our opponents in a debate, they're deadly enemies.

You'll read elsewhere in *TBP* about the Gay people's attack on the Big Brothers' how-to-weed-out-homosexuals session at the Clarke Institute of Psychiatry — the Ontario government's temple to mind-control. Here's how I saw it: A guerrilla party of 21 (my count) Gay people, well-prepared but unarmed, took over the session. The Experts were genuinely shocked: the patients suddenly revolted, the grabmats jumped out from under the microscope and declared: We're the only experts on homosexuality, either you're going to hear the truth from us for once or you're not going ahead with this exercise in bigotry! Some of them left — bigots are cowards; some stayed, some may even

have listened. When the police came, called by the organizers, we had about 30 seconds to choose our exit route, stand or get arrested. Big Brothers' Clarke gave up their agenda, we gave up ours. They gave up the demand that we pay to register in the conference, we said we were not guests but Experts like Dr. Bray (more of her later) so we should be paid like she was, but we agreed to cut our selves down to size: participants (plus two infiltrators they didn't know about). The session broke into five discussion groups; we steered these away from the problem of homophobia, anti-gay policies. Here the Experts retreated in confusion; some people seemed momentarily to be thinking for themselves. About: even if you believe a policy immoral or destructive you won't protest because the government won't fund you, how can you make your own decisions? And: the penalties for a male under 21 expressing himself sexually with another male under or over 21 are easier to apply in far more cases than the penalties for an adult who batters a child into the hospital or even to death. You can beat them up. — Big Brothers and Big Bitches approved — but don't you dare caress them! Anyway, up to lunch, you might almost say we ran the conference. It felt wonderful.

After lunch, (it was too hot), I having lost physical control to the police, we now lost atmospheric control to the Experts. It took about 15 minutes. The Experts who'd spoken out in the small groups were silent, the bigots swelled and sped. We intervened, of course, but you could see our presence evaporating. It ended with everyone talking about nothing. Better than homophobia — granted.

Three things happened after that first triumphant hour: our anger receded below our good manners (we'd feared this beforehand), we were divided physically among the other "participants." We were absorbed by them; and the Experts demonstrated that they're Experts — they know how to con naive "lay" persons into depending on them. They got the tone back to medical/psychological, the atmosphere back to Trust Us Experts We Know More About This Problem Than You Do. We've experimented on rats, what more could you want? (As for their animal research, they can't link their own behaviour with rats' as much as they like, but leave mine out of it.) Chief Expert Ruth Bray, forensic (criminal) psychologist, was phenomenal. Someone said she was so slippery she changed direction "from syllable to syllable." Or confused — she contradicted herself repeatedly. Her language demonstrated that she's a mix of ingenuousness, protestations of scientific objectivity and tidbits of information into a fantastic mess of jargon, her language demonstrated and loaded off-hand remarks. She kills in passing: "Normal sexual relations" versus "homosexual acts" and "practices," "deviant" ways (she refused to define deviant), "inappropriate similar" "homosexual" "tendencies," a "well-adjusted" boy won't likely respond to a "pedophile," but a "deprived one will stick like a leech," so we must "protect the adult with these tendencies," "the process (of sexuality) sometimes turns negative and produces a homosexual," "language as objective science" (even Einstein was retarded). Of course you're not supposed to think about these things, just swallow them.

For once the last word isn't theirs about it, it's mine to tell you. I don't need you. You need me, but you can't have me. More simply, go fuck yourselves, Experts.

by Michael Rordon

July/August



Toronto Gay Alliance Toward Equality

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GATE Policy Meeting

Sat Aug 20 Semi-annual Policy Meeting

Sun Aug 21 193 Carlton St

GATE Dances

Sat Jul 2 The Church Street Community Centre

Sat Jul 23 519 Church St, Toronto

Sat Aug 13 9pm to 1am

GATE News Release

The Gay Alliance Toward Equality has formed a **Trade Union Committee** to gather support for gay civil rights from trade unions, and to promote the interests of gay trade unionists. For more information, phone Bob at 535-2238.

Write to us at GATE, 193 Carlton St, Toronto, ON M5A 2K7
Or phone us at (416) 964-0148

FRIENDS-4

TORONTO

TWO FULL TIME GLENDON COLLEGE STUDENTS would like to meet other lesbian feminist students — or teachers — with view to informal get-togethers to discuss common interests, etc. Discretion assured. Drawer 668.

SOMEWHERE OUT THERE must be a woman for me. A shy lesbian would like to meet a sincere woman 19 to 30 for possible relationship. Please send photo. Drawer 681.

SOUTHERN ONTARIO

GAY SERVICEWOMAN would like to correspond with other gay service personnel, male and especially female relating to how you cope with being gay in the Armed Forces. Correspondence from gay service people including why and how you left the Services would be appreciated also. Your name, unit, base is irrelevant (unless you so desire) as your experience as a gay servicewoman or former servicewoman is all that is important. All letters that will a reply will be answered. Drawer 663.

WINNIPEG

PROFESSIONAL WOMAN in late 20's struggling to come out of the closet seeks companionship of other Lesbians. Feeling alone and would like to meet and talk with someone who have gone through this period. Have many interests but main one now is coming out of the closet. If you are sincere and can help me I would like to hear from you. Drawer 612.



LIBERATING MASTURBATION
A GUIDE TO SELF-EXPLORATION
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BY JANE M. NEWELL, 1987

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VICTORIA BC

HUSTLER interested in 10-speed bike, short stay camping, hiking, good conversation. Victoria BC area. Drawer 601.

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CRANBROOK BC

MASQUELAW GAY PROFESSIONAL MID-30s would like to meet other males for companionship and sex. Discretion essential. Drawer 631.

VANCOUVER

AM 21, reasonably intelligent, pleasant and liberated. Want to meet similar people for a chance to go out socially, movies, bars, etc. Write David at Drawer 115.

PRINCE GEORGE BC

CARING CHINESE, late 20s, seeks sincere friendship and possible permanent relationship. Conservative and discreet. Also needs single room or share apt near CMC. Reply Box 1213, Stn A, Prince George, BC V2L 4V3.

EDMONTON

MALE, Edmonton area, professional, mid-30s, 5'7", 150lbs, interested in social activities, conversation, reading, movies, travel, outdoors, and also have number of general interests. Enjoy people. Would like to correspond with and meet other gays. Drawer 702.

TORONTO

SPECIAL FILMS DEVELOPED, special photographs taken. Color & B/W. 35mm only. Always discreet. Call: Bob 468 2827.

DONNELLY ALBERTA

WHEAT FARMER, 39, 5'6", 150lbs, straight-looking, enjoys a quiet comfortable country life. Interested in art, music, travel, skiing, motorcycling and creative hobbies. Would like to meet a sincere, affectionate, straight-looking, passive guy for casual encounters that may lead to a stable, meaningful relationship. I am lonely and wish to share my home with an honest, reliable companion who is well educated, intelligent, slender and neat in appearance. I enjoy doing things for someone I like. Not into drugs. Prefer non-smoker and non-drinker. Discretion assured and expected. Photo appreciated. Drawer 677.

REGINA

REGINA MALE, MID-20s, seeks lasting relationship with a sincere, sincere and together man. Prefer affectionate but dominant male 20 to 30 who shares my interests in travel, music and books. Would like to meet other guys. Drawer 693.

WINNIPEG

EMERGING OUT THERE — Sagittarius, 35, dark hair, French Canadian, business background, left 5 yrs in hotel and restaurant management, now living in Winnipeg. Open, sincere, sensitive, devoted, homocubist. Loves travel, fine food and wine, flowers, smile, a touch, the sand, the sea, the woods, individual sports, reading, writing, all the arts. P.P. personality. Very sexy, always horny, like him. Have lived and experienced just about everything in life, including two serious affairs, and now am looking for you out there. Must be over 30 and have also experienced life and know what you want. Would prefer you in some stable profession or business with outgoing view of gay life, willing to work hard, to share, to build, to respect, to love, to belong to someone. Am willing relocate anywhere for you. My heart is open but this is not a rush affair. All answered. Please give as much info as possible. J.P.G. Box 1818, Winnipeg, Manitoba.

NORTHERN MANITOBA

MALE, 39, slim, looking for potential guy lover to live in, financial assistance is possible. Please enclose short resume. Drawer 568.

SOUTHERN ONTARIO

YOUNG MALE, 21, 5'8", 120lbs, new to gay life. Clean looking, quiet, non-smoker, many interests. Looking for friendship or a sincere relationship with other gays between 18 and 30. Photo appreciated. Reply Boxholder, Box 128, Jordan Station, ON L9R 1S0.

MASQUELAW MALE, 36 years old, sincere, honest and discreet. Travel highland and lake country most weekends and some weekdays. Would like to meet and enjoy companionship of area gays. Love the arts, dining, quiet evenings, outdoor activities, wildlife, good conversation and friendship. We may become more than friends. Haliburton-Kawartha Lakes area. Drawer 686.

OTTAWA

COMPANIONSHIP SOUGHT for meaningful relationship by mature attractive British technician, youthful 40s, born optimist, many interests but very lonely. Sincere replies only please. Drawer 704.

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How to Address A Reply
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GOOD-LOOKING INTELLECTUAL seeks friend for exciting evenings, weekends. Prefer 19 to 45, married and fit. Absolute discretion. Ottawa area. Drawer 712.

MALE, 27, 5'6", 130lbs, muscular build, brown eyes, brown hair, Italian and French background, seeks affectionate male to 35. May lead to permanent relationship. Not into drugs and am non-smoker. Photo appreciated. Drawer 637.

OWEN SOUND

YOUNG, MASQUELAW, 24, extra good looks, black wavy hair, blue eyes and slim muscular body. Wants young guy under 24 who is interested in real relationship. High schoolers welcome. Photo appreciated. Drawer 692.

KINGSVILLE

WINDSOR LEAMINGTON LON- DON, Greek, oral pleasure. Good top man wanted. Husky, masculine, well-built male. Clean, healthy body. Hot mouth, tongue, play him. Hands expert at rub massage. Passive and submissive. Good companion. Mixes well. Straight in appearance. Doesn't smoke or take drugs. Social drinking only. My service is satisfaction and commitment for you. No charge. Strict confidence. Straight, gay, married, single. Any age. The light man/men won't be sorry. I'm Dr. Wind and Windsor. Reply John. Drawer 678.

KITCHENER

MALE STUDENT middle-eastern background 28, 5'10", 153lbs, masculine, discreet seeks friends around same age or younger. Not into bars, balls. Race, colour unimportant but would be pleased to meet Arabs, Jews, Israelis. All letters will be answered. Write Hamlet. Drawer 680.

TORONTO

VERY SEXY, HANDSOME YOUNG student in 20s has classy goods for taking by well-endowed, muscular, attractive young males. Drawer 705.

ROMANTIC, HANDSOME young boy, new to gay life, looking for friendship with intelligent, attractive, muscular male 16 to 22. Drawer 708.

WANTED clean, bearded guy for 69/142. Discretion. Drawer 707.

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ETOBICOKE day looking for companionship, especially weekends. If you are younger than me, clean shaven, not into drugs or the bar scene, even a teenager looking for the comfort of an older and maybe wiser friend, I would like to hear from you. Pic and phone no. appreciated. 516-5-1468; not ugly, good body, well hung and with many interests. Let's meet! Drawer 709.

CLEAN, DISCREET, SLIM, docile,

quiet male, 42, 5'10", seeks masculine, sincere, uninhibited, wend, w/built, hairy or smooth male for friendship—35+. All answered. Drawer 710.

GAY MALE

28, attractive. Interested in movies, theatre. Would like to make new friends from 21 to 35. Drawer 713.

ACTIVE MALE

ex-actor, stable, attached, 30, 165lbs, dark curly hair, seeks occasional diversions with stable gay couple or imaginative singles. Reply Drawer 684.

MALE, 25, 5'11", 160lbs, interests: movies, TV, long walks, good conversation. I am straight appearing, discreet and clean. Everyone welcome. No S/M. Non-drinker. Drawer 686.

TWO GUYS who get off on each other through a third for variety and games. No inhibitions. Photo appreciated. But will answer all. Drawer 617.

GAY MALE, 25, 5'6", 125lbs, looking for sincere relationship with same 18 to 24. Please enclose telephone number and photo if possible. Drawer 698.

YOUNG MALE, 27, honest, sincere wishes to correspond with and possibly meet same or younger for sincere relationship with same. New guys welcome. My interests include music and sports. Will answer. Write Drawer 652.

MALE, 28, seeks guys for dancing, drinking, movies, etc. and just good times. No inhibitions. I have many interests. All letters answered. Drawer 613.

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CLASSIFIED

MALE 30, 5'9", 165lbs, inexperienced. Would like to meet an attractive friend under 20. My interests include swimming, hiking, bicycling, concerts, movies, photography. All replies answered. Discretion promised. Drawer 694.

MALE 35, TRIM, straight looking, seeks gay contacts in teens and 20s, white, Eurasian, Oriental for friendship, sex, possible relationship, into body building, Karate, cinema. Long hair and drugs tolerated. Discretion and cleanliness assured and expected. Photo appreciated. Beaches area. Drawer 692.

QUIET, VERSATILE, SLIM, w/and, uninhibited male, 42, 5'10", interested in S/M (novel) seeks him or smooth, dominant or passive male for discipline and humiliation. Limits respected. All answered. Drawer 695.

GOOD LOOKING, MASCULINE GUY, 36, would like to meet other masculine guys for sex and friendship. I'm 5'11", 165lbs, dark complexion. Have my own apt. Drawer 697.

GAY "MARRIAGE" CAN WORK when marriages are compatible, though Christopher waited 20 yrs for Bob. Are you Mr. Don? You're serious-minded, emotionally mature, widely read, enjoy conversation, theatre, classical music, outdoors. You love life, understand yourself, are 25 to 30 years old, slim, smooth-skinned, sexually liberated, gladly gay. I'm youthful university professor (sociology), publicly gay, slim, smooth-skinned. Life values: honesty, courtesy, affection, creativity, energy, growth, should we meet? 420-155-455-0714.

GREEK PLEASURE: young top man (men) wanted between 15 and 45. You must be exceptionally well hung and interested in taking care of bottom man 45 with great rear end. If you are serious and Greek is your thing, stop looking any further. I am sure I can satisfy either straight or gay. Please no drugs, S/M or phones. This is a serious proposition. Phone Hal in Toronto 496-2290 evenings. No strings attached.

GUY 21 TO 35 WANTED for business opportunity and to share future of guy in 40s. I have a good body and am into S/M and leather. I need energetic young partner for my business and for my future. Looking for lasting relationship. I can provide the home and the opportunity. But applicant must be eager to work hard. Hope to sell out in a few years and move to a good body and are into leather and S/M. Applicants must have good work record or be a student. Serious replies only. Pic a must. Drawer 699.

MALE 37 would like to meet sincere person. Must be clean and pleasant. I'm interested in plays, good books, soft music. Quiet walks and some tennis. Have comfortable apartment for your enjoyment. All replies answered. Discretion promised. Drawer 647.

MASCULINE ATTRACTIVE MALE couple, mid-30s, into gourmet cooking, would like to meet same for friendship and exchange of talents. Send description and photo of selves, and interests. Drawer 685.

YOUNG TORONTO MALE wants to meet good-looking guys 16 to 25 interested in earning money modelling. Private, discreet, no strings attached. Photo please. Drawer 683.

MALE 27, has FREE accommodation for youth under 20. Must be clean, honest, sincere. Photos appreciated and returned. Drawer 681.

AGINCOURT GAY MALE 42 looking for lover. I am very affectionate, honest and sincere. Enjoy theatre, music, travel. Let's get together soon. You won't be disappointed. Drawer 679.

MALE HOSTOMATE seeks companionship with others under 25 in Toronto/London area. Photo if possible. Drawer 689.

LOOKING FOR A FRIEND/LOVER who likes some of the things I do: good conversation, movies, tea, Canadians and late nights and Scotch. I'm a healthy 27, 5'10", 155lbs and you're under 30 and hungry. I don't believe I've placed this ad. Drawer 696.

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MALE, 26, 5'9", 135lbs, enjoy dancing, travel, theatre. Seek sincere, affectionate, masculine man 25-40 to share interests with view to long term relationship. Sincere replies answered quickly. Drawer 678.

GAY SEXUAL FANTASIES. Male and female fantasies watched by serious gay male researcher. Anonymity respected. Box 938, Ansonia Station, New York, NY 10523.

YOUNG MALE, 21, 5'7", looking for sports companions around the same age. Must be sincere and honest. Will answer all. Photo appreciated. Drawer 683.

NORTHERN ONTARIO GAY would like to hear from other guys within 100 miles of New Liskard. I am 35, 5'7", blue eyes, blond hair, well-endowed. Teenagers and new guys welcome. Also marrieds. Write Jim, Box 370, New Liskard, ON P0A 1P3.

MALE, 30s, good-looking, well-hung, interested in same. Other interests: French, magazines, movies. Exchange French correspondence re: experiences, perhaps occasional meetings. Not interested in drugs, S/M. Must be clean and discreet. Drawer 717.

MONTREAL MURRAY OF WINNIPEG, please contact Don C. of Montreal. Legend Box 274, Town of Mount Royal, Montreal Quebec H3P 3C0.

MT PLEASANT/QUINTON AREA. Bi male eroticist 34 highly stimulated by bondage, negligees and dominant affectionate singles or couples of both sexes. I am 6', attractive muscular sportswoman, passionate by nature. Sincere letter with your references brings prompt reply. Photo appreciated. Drawer 633.

MAN 29 INTO BUNS. Loves to massage feel, lick, kiss, spank and get into. Can dig jock straps and sex underwear. You know what you want, are Greek passive, under 30 and visiting Montreal. Call 416-441-544-8521 after 6pm.

HOMES

TORONTO PROFESSIONAL ORIENTAL MALE, 30, 135lbs, 5'8", has large suburban house, beautifully furnished. Wishes to share with other gay male 20 to 30. Interests include dancing, travelling, music, antique collecting. Have a villa in Spain. You must be sincere, discreet. Send recent photo. Drawer 690.

GAY STUDENT seeks serious individual, financially responsible to share 2 bdrm duplex flat. Rent \$70/month, plus utilities. Native speakers of French or Italian welcome. This is not an ad for sex. Phone Walter at (416) 653-3286.

GAY GUYS, Rooms, flats, apartments. Furnished, unfurnished. Broadview-Highway area. Phone Don or Norm, 922-4361 or 469-2507.

CARLTON PARLIAMENT GAY area share 3 bdrm flat. Broadwood, newly renovated, 24hr TTC. Nov-smoker. Phone Bill 925-7736.

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GERMAN CANADIAN looking for guy to share apartment. I'm in my early 40s and a home loving type. Looking for guy in early 20s who wants a place to live. Companionship, not sex, is what I'm looking for. Drawer 701.

MT PLEASANT/QUINTON AREA. 3rd to share 3 bdrm home. \$150 monthly. Call Hugh 494-1319.

ROOM-MATE WANTED by attractive, clean, neat, 28 yr old. Wish to find and share apt in downtown Toronto. Drawer 713.

ST CLAIR/SILVERTHORNE AREA. Furnished bedsitting room, kitchen and bath. Self-contained unit. Would suit one or two. \$35 per wk. Call Linda at 656-8633.

UNIVERSITY GRAD, 24, continuing education in fall seeks unfurnished room in gay house, or room-mate (student or professional), 21 to 35, interests: art, music, dance, science, fiction, psychology. Am non-smoker, non-doper, light drinker, serious, responsible, mature, intelligent. Seek peers. Am white, 5'5", dancer's body. Need location near downtown or on TTC. Straight in appearance, attractive. Write me today. Drawer 715.

MALE 40 has 2 bdrm apt to share with responsible young male at Yonge/Finch subway. If possible send photo. Drawer 649.

MATURE BUSINESSMAN will share compact flat, your own room, parking. Outer/River Lawrence area. \$102 per month. Phone (416) 781-0198 after 6pm.

YOUNG MALE HAS FURNISHED 3 bdrm townhouse to share. Close to GO Station and C.W. 844-7443 or write Drawer 657.

VANCOUVER ROOM-MATE WANTED. Tall, dark, slim Filipin male, 26, with afro hair, wants room-mate. Guys with turnished apt or willing to rent apt together only reply. Must be 24 to 36. Phone Morly (604) 327-3877.

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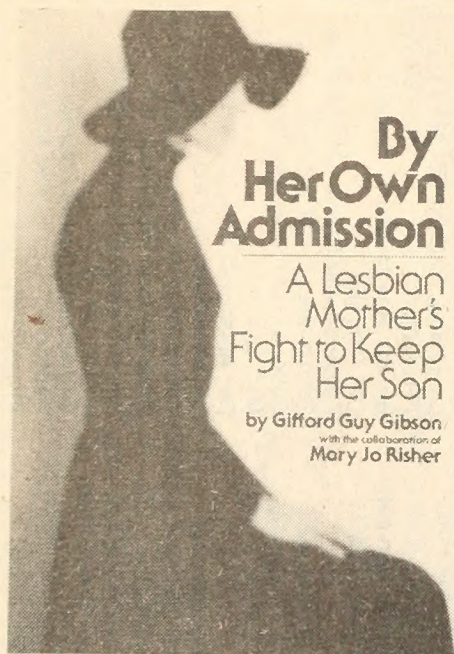
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